

KdViations

freeform alternative radio

Fall 1999

90.3
FM

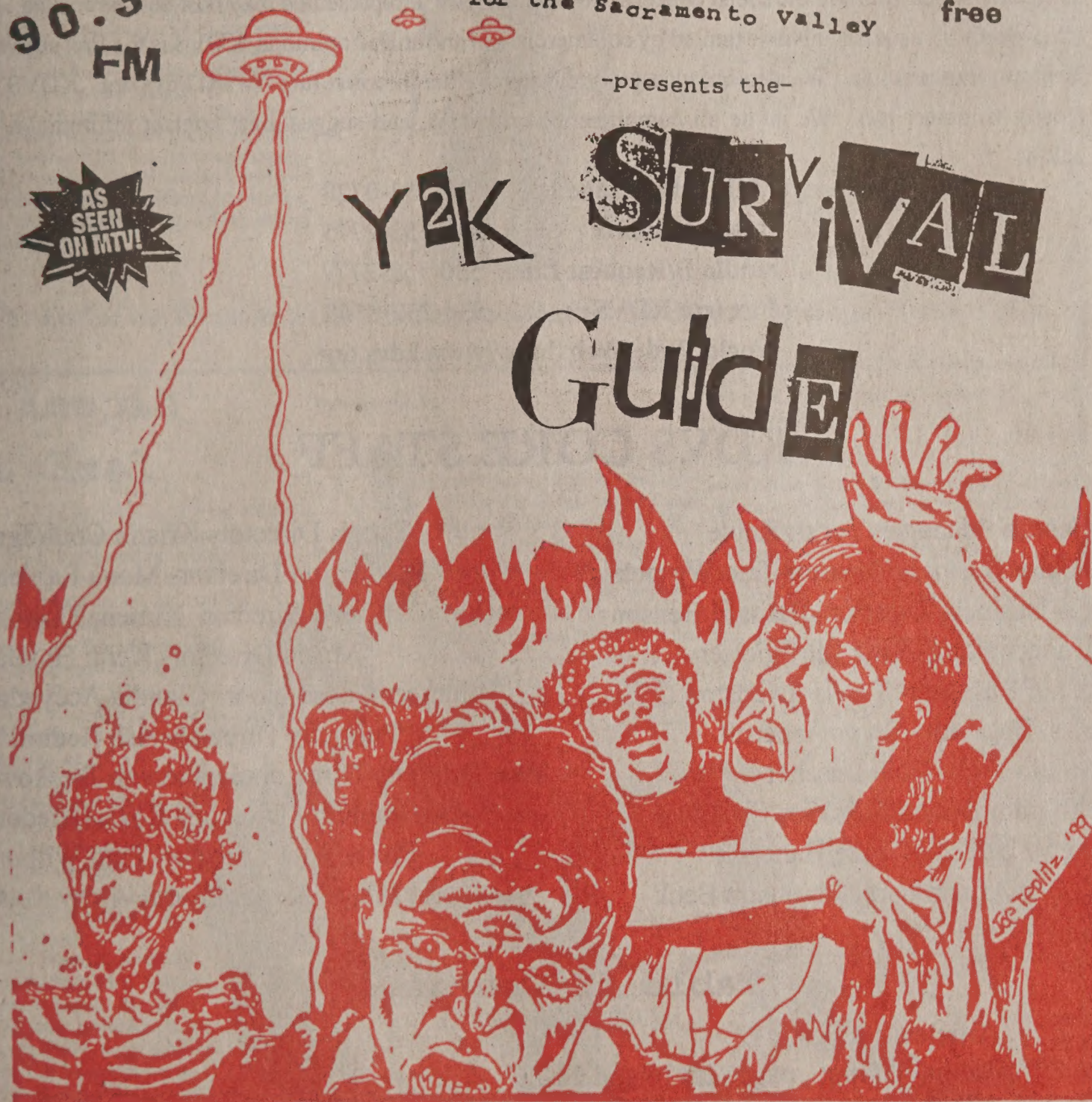
for the Sacramento Valley

free

-presents the-

Y2K SURVIVAL Guide

AS
SEEN
ON MTV!



Joe Teplitz '99

The corporate radio bosses will be running for cover as their overseas investments turn worthless overnight. Meanwhile, non-commercial stations such as KDV5, 90.3 FM will be broadcasting the soundtrack to their apocalypse.

www.kdvs.org

KDVS info: KDVS is a non-commercial, community radio station broadcasting on 90.3 FM at 5,000 watts from the University of California at Davis. We are the only freeform station that we know of West of the Mississippi River. Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated. In other words, in a media universe tainted by commercialism and stifled opinions, KDVS is the first amendment put into practice. We also broadcast world-wide via the internet: <http://www.kdvs.org>. KDVS is mostly volunteer run. We invite all compliments, criticisms, and suggestions; contact information is below.

Main Office Line: 530-752-0728
Business Line: 530-752-2775
Studio B/Request Line: 530-752-2777
Fax (c/o KDVS): 530-752-8548
World Wide Web: <http://www.kdvs.org>

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*replaced by Kris Srinivasan for this edition of KDVIATIONS

Table of Contents

Articles: pages 2-12
Public Affairs: pages 13-16 and 22-26
Program descriptions and Schedule: pages 16-21
Reviews: pages 22-36

Dear Survivor,

Or potential survivor. I see it one of two ways, 1: When Y2K comes a'rollin you'll be prepared to defend yourself and live to see the birth of a new society or 2: Once the food distribution network breaks down some dog will be eating your flesh for nutrition. It's coming, and if there's one thing that congress can't stop it's the progression of time (except in Kansas). Yee haw, Y2K... No electricity, no food, no transportation, no TV, no radio (oh well), no security, no friends, no shelter, no computers, no computers, no no no no no no non odfinjd.

No everything, no life. That's what it all boils down to. In a lot of ways, one that doesn't even involve Y2K but involves some jr. highschool kid reading the manual to his super nintendo game at school and some other kid rips it up. But that's another story.... I'm revealing too much.



Regardless, things are going good here at KDVS. Thank you very much to our loyal listeners who have stuck with us throughout the years, even while being forced to hear the "Scruff McGruff" jingle upwards of 9,200 times. We raised our broadcasting power a bunch so hopefully our signal is better in some areas. If you're reading this guide, live in the Sacramento area and can't hear 90.3FM it would be great if you could call (530)752-0728 during business hours and leave a message with one of our volunteers and tell us where you live.

I've got to apologize for this ramble of an 'Official KDVS Update', but we've been doing a lot of construction down here and some of the chemicals we've been using have severely damaged my ability to function as a human being.

Respectfully,
Justin Kable

The End of the Humanities (R.I.P Charles Dickens) By General Manager Justin Kable

Keepin' It Real

by: Jackie
(senicjacks@aol.com)

I've started going to fewer and fewer parties (raves) because I'm starting to realize, much to my dismay, that the scene is losing sight of why it even exists. Instead it's for the drugs, and the clothes, and the lights, and the "phat line-up", and the candy, the glowsticks, and fine guys and dope girls. Not to disregard these things and say they aren't what make the scene what it is, but people forget what they're there for. It's sad because half the time kids are going off because of the drugs, and the other half its because they recognize the same F8 track they heard at the \$25 party they went to last weekend (when they told their mom they were going to spend the night at Jenny or Nick's house).

I know it sounds like I'm coming down pretty hard on the scene, but I guess I've just become a little frustrated with it. It's kinda like when you see someone you love hurt themselves, you're sad and then you get pissed off. A lot of promoters are forgetting what really matters. It doesn't mean shit to stuff 1000 tripping kids in a 700 person capacity warehouse, at \$25 a head, with \$2 water, and a line up consisting of DJs they know will play the anthems that'll make the e-ba-

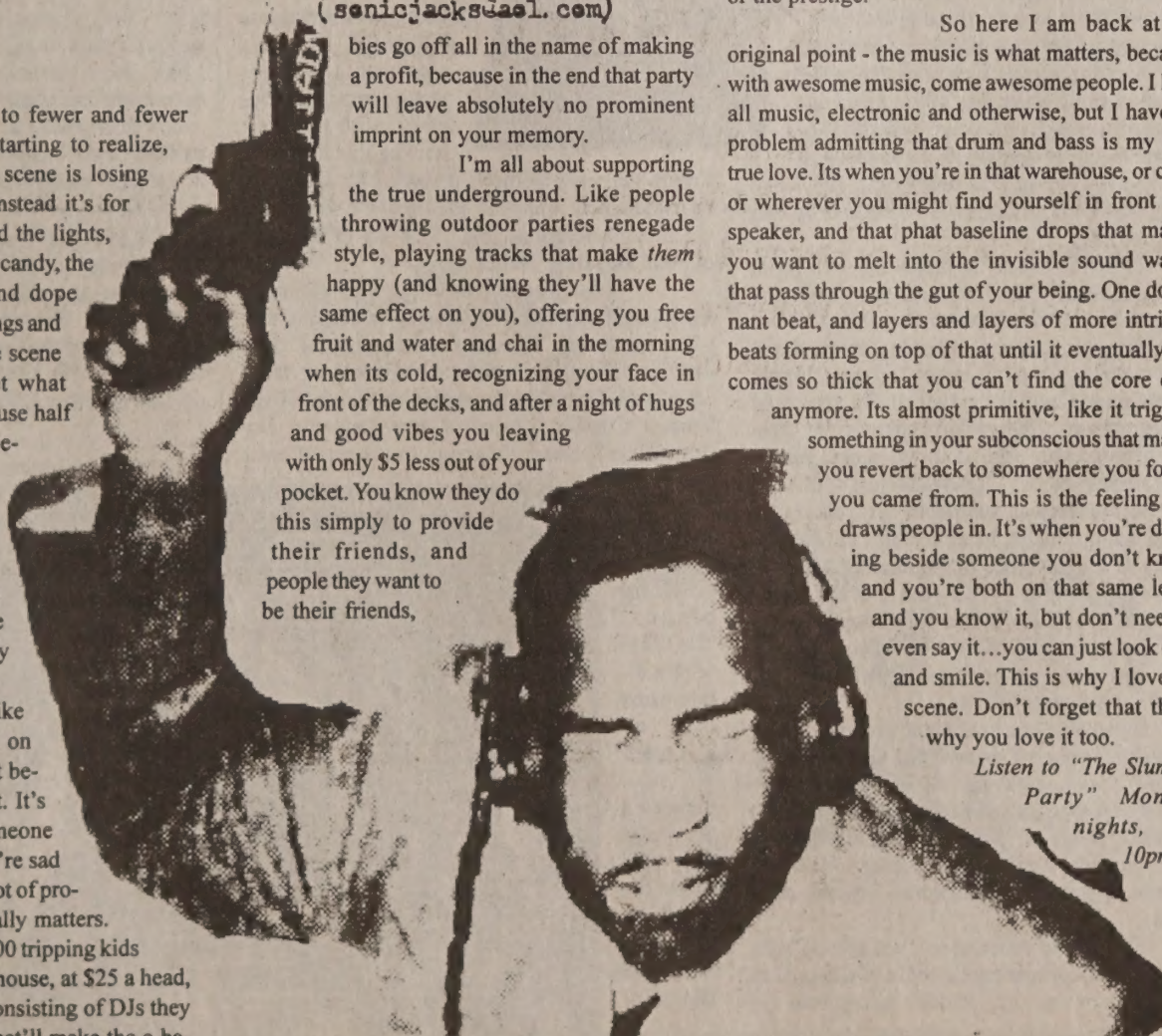
bies go off all in the name of making a profit, because in the end that party will leave absolutely no prominent imprint on your memory.

I'm all about supporting the true underground. Like people throwing outdoor parties renegade style, playing tracks that make *them* happy (and knowing they'll have the same effect on you), offering you free fruit and water and chai in the morning when its cold, recognizing your face in front of the decks, and after a night of hugs and good vibes you leaving with only \$5 less out of your pocket. You know they do this simply to provide their friends, and people they want to be their friends,

a night of unity and good music - not for the money, or the prestige.

So here I am back at my original point - the music is what matters, because with awesome music, come awesome people. I love all music, electronic and otherwise, but I have no problem admitting that drum and bass is my first true love. Its when you're in that warehouse, or club, or wherever you might find yourself in front of a speaker, and that phat baseline drops that makes you want to melt into the invisible sound waves that pass through the gut of your being. One dominant beat, and layers and layers of more intricate beats forming on top of that until it eventually becomes so thick that you can't find the core of it anymore. Its almost primitive, like it triggers something in your subconscious that makes you revert back to somewhere you forgot you came from. This is the feeling that draws people in. It's when you're dancing beside someone you don't know, and you're both on that same level, and you know it, but don't need to even say it...you can just look over and smile. This is why I love the scene. Don't forget that that's why you love it too.

Listen to "The Slumber
Party" Monday
nights, 8-
10pm



BY BRIAN WEISS

Fear of technological collapse fuels a media bombardment relating to non-Y2K air conditioning units going on cross country rampages. Meanwhile, entertainment segments focus on the current spat of metal rap crossover artists and their angst ridden fans. Some speculate A/C units were driven to violence by the current loogie hocking tunesters tearing up the charts. Fearing angry sprinkler timers, Arizonians have taken to chanting, "Burn lawn burn, baby burn, bawitdaba."

I'm currently arming for this apocalypse by sinking my money into the only worthwhile commodity, records, those black vinyl platters your granny used to hoe-down to at her cocktail parties. You need tunes for this apocalypse, and your CD player won't spin that latest rapcore CD worth shit, because it's too busy getting it on with the AK-47 assault rifle at the local strip malls.

Were the Deftones, Vanilla Ice, Korn, Brutal Juice, Machinehead, Coal Chamber, Limp Bizkit, Kottonmouth Kings, Bio-Hazard, 311, Rage against the Machine, Incubus, or Kid Rock albums pressed on vinyl? Didn't think so, I guess the Fred Durst and his posse of angry nail biting spittle artists will chase me down for critiquing their labels' medium pressing decisions. (OK, I was just informed that RATM, the 'tones, the 'Zard, and Cornee did release some vinyl... so I guess the analog revolution is starting to rattle the corporate cage.) OK, I just hate the marriage of rap with metal, the fucking Red Hot Chili Peppers sucked when they did it years ago. (You might say the peppers pre-sucked.) OK, I just hate metal, except Black Sabbath, and I guess that Exhumed/Hemdale split. But I like the E/H split CD because it's so fucked up and makes me laugh.

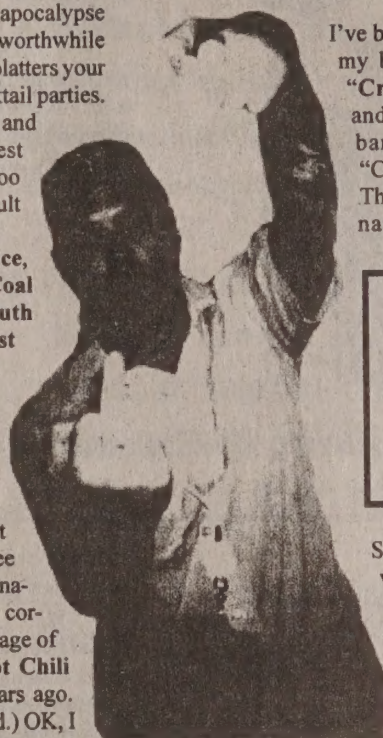
Most fools will be preparing with food, booze, and ammo. Take it from an ultra-survivalist who actually lives in a bunker underneath a downtown Davis refrigerator, just having the food and booze makes a tempting target for some bigger gunned goon, and let's face it, if you read KDVIations you certainly don't have the physique to star in "Mad Max beyond Thunderdome Part II: Tina is Resuscitated." Maybe I'm just a little too "adult post modern contemporary" to bulk up for the impending collapse of technology, but the best security is a pasty faced complexion. Nerdify. Meekness is a virtue, I've seen that the Three Stooges never did anything more violent to a guy wearing glasses than throw a pie. Brutal people will recognize that its pointless to pick on you if you are such a waste of time.

If you've got to have some food and booze for the apocalypse I'd recommend things that are repellant to your neighbors. I'll be mixing a little horseradish into my unstrained organic apple juice, and making plenty of "Nature's Burger" vegetable protein burgers. Yes, mango chutney will be on the menu. I guess any food with a vitriolic odor will do.

This whole apocalypse does sort of bum me out; mostly because my car radio, which is dead half of the time anyway, won't be locked onto the

KDVS signal. I guess it won't matter because my car won't be going anywhere; it's got some sophisticated Buck Rodgers electronic ignition. I guess that all those old beaten Caddies with big doubled barrelled carburetors poking out of the hood will still be running. Oh yeah, all of the gas pumps will be dead; killed by their microchips, so slow bastards like you can spend 20 minutes trying to remember your personal identification number. Someone please bring back those old styled pumps where you get to watch the gas spin through the little glass chamber.

Recent new releases that I've been groovin' to down in my bunker include Wayne "Crystalized Movements" and a ton of like minded bands" Rogers newest, "Constant Displacement." This LP, with songs alternating between Black



Y2K: Despite Experts' Claims, Rapcore Will Not Be On Soundtrack

Sabbath-esque grunge workouts and lite folky relaxing, will serve as a delightful hors d'oeuvre. It's really just an appetizer, because with the contrasting moods it will

slowly get your stomach prepared for the main course, namely watching the firework show provided by planes falling out of the sky to the tunes of Pete "Big Boy" Miller.

The esteemed record guy Tim Matranga, recommended Miller to me, mostly on the basis that I like the Pretty Things's masterpeice "SF Sorrow" as well as the Elephant 6 mafia who rip them off so well. If you like the Apples in Stereo, Olivia Tremor Control, Abunai, Green Pajamas, etc. then Miller's album "Homage to Catatonia" will

provide a mellow counterpoint to crashing planes. The vinyl of this album came out on Tenth Planet records a few years ago and might be tough to find, and the CD on Dionysus/

Bacchus might be easier, but just remember your CD player will turn on you. I guess that there's 2 other Miller albums out there. I've got the 2nd, "Summerland" and it's swell. Sometime soon I'm hoping to get in touch with Miller for an interview for this rag.

Hopefully the trains will also die, although a lot of older trains are mechanical and not electronic. Those train klaxons are damn loud. I live about a mile from the tracks and yet when I'm preparing some gobbleshit for dinner at 1 AM, I hear that honk waking up all the saps in Davis. For heavier minded folks that live closer to the tracks, a heavier soundtrack is called for. Unfortunately lately I've been wimping out and haven't gone to any hard core shows or purchased anything harder than your momma's meatloaf. OK I went to a show in Davis, at the start of the summer. (Yeah, I know no one's allowed to do anything in Davis, except buy tie dye.) The lameness of everyone involved sort of soured me and the politics of the event intended to

foster community served to alienate me from my fellow hardcore warriors. I should have

known better than to think I'd have fun at a show I could have walked to. Moral of the story: Fuck Hard Core. Except for all of that weird foreign stuff on Rijk's show, which I guess includes metal I like. New Moral of the story: Fuck Hard Core except stuff sanctioned by Rijk.

How much of this article is based on the bullshit of Y2K as portrayed by the media? All of it, we're all suckers for the sugary sound bites they spoon feed to us. I can't remember the last thing I learned from television. We come home watch the TV, and vege out. Maybe if everything does crash into the sea on January first, we'll be liberated from all this crap. But more likely we'll remain sheep waiting for the next apocalypse scare, listening to our digital discs. Oh yeah, shithead your fucking rapcore probably CDs will play too.

Even Brian likes Japanese hardcore band Smash Your Face, Live In Studio A



Self-inflicted Papercuts

by: Kris P.
Helicopter

PRESENTS A DEMOGRAPHIC SURVEY OF THE
DAVIS LANDSCAPE:

In which the various classes of Davis resident (there are no exceptions) are categorized and dissected in the hopes of discovering why this town is so committed to transforming boredom into public policy.

THE ADULT - a.k.a. "liberal trash"...the buck starts here. Whether they actually have a family themselves or are merely in a post-menopausal "domestic partnership" the Davis adult spends an inordinate amount of energy making sure Davis remains "a nice place to raise kids". The actual practice of this vague goal brings forth such phenomena as the satanic DAVIS NOISE ORDINANCE, development plans that favor imported lampshade stores and Chinese restaurants over places where one can actually do or buy anything useful, anti street-lighting policies (hey what's a few broken bones in the pursuit of dark skies and a "village feel"?), and a eurotrash aesthetic that results in logic-defying traffic "solutions" and the prominently displayed, wholly embarrassing misspelling of "Davis Auto Center" as "Davis Auto Centre". These people have such a lack of common sense that if an initiative went before the city that outlawed noise altogether, at least 68% of them would vote for it. These degenerates spend much of their time teaching their daughters how to draw horses. Trespassing upon the frail bounds of their sanity, such as playing the first *Hellacopters*' record at moderate volume with the window open at 9 PM, will result in your subjection to one of their incoherent tirades followed by their total nervous collapse right before your very eyes. Rock and roll is therefore a recommended weapon of defense against these cultural nazis, so long as mandatory sterilization programmes (sic) remain politically controversial. *Typical Influences: National Public Radio, KVIE, Reader's Digest, herbal antidepressants, the Farmers' Market, the Davis City Council.*

THE CHILD - spends at least thirteen years of its life being coddled and toted around by the Davis adult as if it were some fragile mannequin embryo. It therefore develops into the horrible and frightening:

DAVIS TEEN - slavishly devoted to non-productive, malicious behavior. This behavior may take the form of intricately scheming world-destruction during marathon *Magic* sessions at Woodstock's pizza, harassing and demanding cigarettes from downtown pedestrians (further emphasizing the fact that there is no good reason to ever walk around downtown Davis), hanging out at the top of the Social Sciences and Humanities suicide tower on the UC Davis campus and throwing glass bottles at the bicyclists passing below, the wholesale adoption of "goth", "skinhead", or "cyberpunk" lifestyles, or, if they find their way to down to KDVS, listening to and enjoying Japanese noise music. I'm not quite sure what happens to these folks once they turn eighteen. *Typical Influences: Role-Playing Games, Marilyn Manson, Angelina Jolie in the movie Hackers, science fiction, masturbation.*

The Importance of Being an Outsider



BY DONKEY FLY-BYE

In Tijuana thirty years ago they sold, by the pack, something called "Horseshit Cigarettes". The slogan of the manufacturer was, "Not a fart in the carload." Back then, as now, the true outsider *IS* that fart in the carload. For every mob of regular plug, a whiff of something different escapes.

Now, don't get me wrong, I'm not saying there is anything wrong with cardboard cut-out joiners that comprise the vast hoards of us talking monkeys. Only a social deviant could possibly believe that any people were in any way superior to any other people. Just ask anyone if, say, Gandhi was a better man than, say, Stalin. Just different.

Now, I realize
that the cus-
tomer is

D.S. Donkey
Flybye

al-
ways
right,
and
that
twenty
million
Frenchmen
can't be wrong.
I am well familiar
with the absolute
and unfailing wis-
dom of the majority.
After all, groupthink
gave us both Nixon and
Hitler. Who could ques-
tion judgement like that?

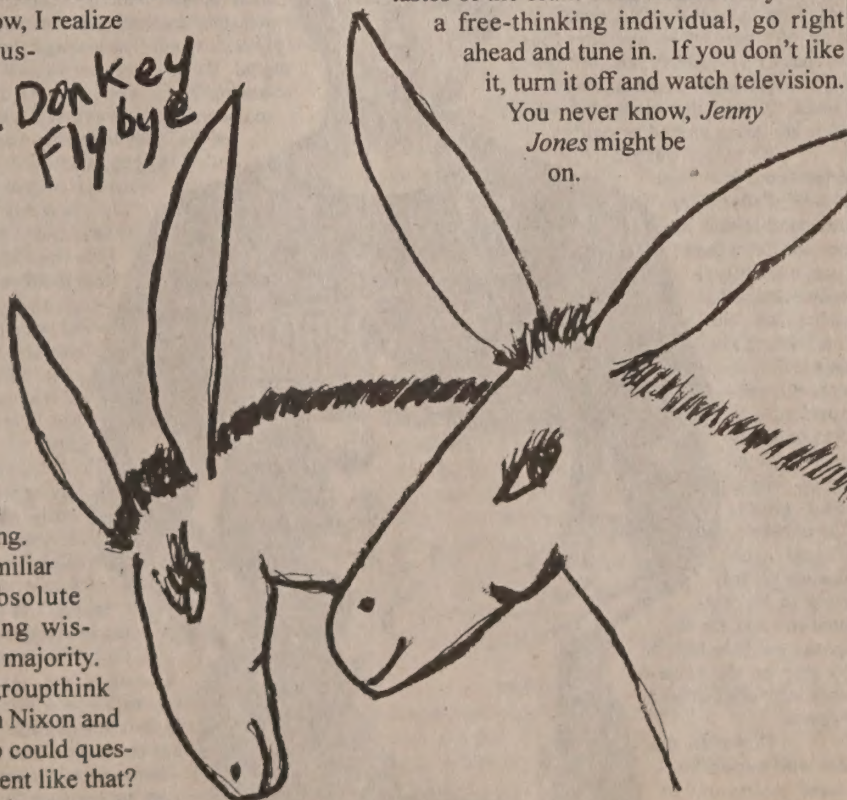
It does seem to me,

however, that the singular does have a place in a world of plurals. Could the Dallas Cowboys have painted "Nude Descending a Staircase"? Just because more people liked "Dancing Queen" than "Endless Blockades for the Pussyfooters", doesn't mean that some people, odd though they might seem, might prefer the latter.

A movement away from center is not necessarily something to be met with a warball in the face, or a well-deserved ass-kickin' after school. After all, the tyranny of the majority is well enough ensconced to allow a little difference in taste. Sure, we all know that *Rocky* deserved that Academy Award for best picture, and that "I Will Always Love You" was the best damn song of the nineties, but the weirdos need *some* out-let.

Two years ago, I moved to Davis because I heard "outsider" music on KDVS. This place is a bastion of the oddball odd. I have found myself involved in something. I do not get involved. This is my kind of pep squad.

On my show, *Some Things a Gorilla Can Do*, I make a concerted attempt to FIT RIGHT IN. From time to time, however, my natural disgust for the genius of the crowd does get the better of me. You might not know what you are hearing but the odds are most people wouldn't like it. I won't pander to the tastes of the brain-dead masses. If you are a free-thinking individual, go right ahead and tune in. If you don't like it, turn it off and watch television. You never know, *Jenny Jones* might be on.



BY TIMOTHY J "KICKSVILLE"
MATRANGA

Lately I've been reading about the state of the record collecting market. I've been following anything that touches on this subject in various record collecting publications. Rare record guru John Tettler's recent series of articles on the topic in Discoveries got my head spinning. A lot of record fans may be surprised when they see some of the changes that are happening in the world of record collecting. My best advice is buckle your seatbelts, you're in for a ride!

Some questions I often get are: What can I expect my records to be worth in the years to come? What about all this small punk and indie label output? What will that do in 25 years? Will this rare Beatles record I have record hold its value? Or will the decline? Or will it go through the roof. Some will and some will not. In 1998 and 1999 so far, I have sold several thousand records & CD's by mail in the USA and beyond (through my work at Armadillo Music). Here is what is hot and what is not in my day to day record-world experience:

\$\$\$\$\$ GAINING GROUND: Out of print CD's by big name artists. Tons and tons of out of print OST (original soundtrack) CD's. Tons of old punk & hardcore vinyl. Tons of psych vinyl. Rare repressings and limited editions by big name artists (pre-fab collectibles). Some jazz vinyl. Hard bop, improv, free jazz mainly but not bigband, some bebop. Rare 60s garage/psych/beat 45's & some small label soul 45's. Rare rockabilly. Some 80s metal/glam. Obscure late 60's and 70's funk. Records from specific defunct labels. Some very specific soundtrack LPs. And tons of out of print vinyl MADE in the CD era. *RARITY and SOUGHT-AFTERNESS are the key to staying power here*

\$\$\$ STABILIZED: Original LPs by British Invasion 1st tier (Beatles, Stones) and 2nd-tier bands (Manfred Mann, Small Faces, Searchers, Billy J Kramer & the Dakotas, Gerry & the Pacemakers), 60s pop, bubblegum, oldies, OST's (original soundtracks) on vinyl, Country, Folk, Elvis, Soul, Progressive, Surf, Sports Records. *Most records in this category have already reached their max value and are holding*

\$ LOSING GROUND: Comedy, Exotica/Bachelor Pad, R&B/Doo-wop, 50's pop, MOR, common Classic rock LP's (70s/80s), Jazz (bebop and big band), Budget Classical, Pop Vocals, Opera. *Many other categories besides there are losing ground as well*

When an out of print record goes back into print after being unavailable and in demand for a long time, there is typically a drop off in value of the original. This drop off is inversely proportional to the popularity of the artist/group within their genre. For example, if all the Beatles records were to be reissued on vinyl, the response would be little or no drop on the value of stone mint original counterparts.

However, the less well-known/time-tested artists out of print records, such as many played on

KDVS, will not maintain previous value when a reissue comes into play. IT WILL DROP. This is due to many reasons, the foremost of which is mere availability.

It's easy to see that only a fraction of music fans are collectors who absolutely *must* have the original. Some of us "serious fans" just have to have the original release, but most folks will settle for a reissue. They'll take it by the least expensive means possible. Why pay \$75 for a rare Hardcore 7" from '82 when all the good record stores suddenly have the repro in stock for \$3.48???

Records by the likes of Fats Domino, Chuck Berry, & Jerry Lee Lewis are a VERY tough sell at the prices indicated in Goldmine Price Guide to Collectable Albums 5th edition price guide. 50's rock and R&B records have become slower movers in record stores.

pushing toward this eventual reality in the record vs CD market. Look at ebay and see what some people are paying for major label records from the 90s! It's sick! More and more I am confident we will see an increased demand for titles pressed in minimal quantities on vinyl in the CD era (the late 80's thru today).

TIP #1: DO NOT BUY RECORDS STRICTLY FOR INVESTMENT VALUE.

It's true, there is money to be made in records. But don't tie up too much money in records you could care less about, just because Goldmine's 5th Edition price guide says it's a \$16 record. In reality you will probably get \$4-5 if you choose to post it on an internet auction, maybe \$2-3 at your local record store, since it's not worth their time to shell out for records valued

HOW TO AVOID GETTING HURT BY THE UPCOMING EARTHQUAKES IN RECORD COLLECTING

Comedy too. Budget label classical and opera LPs have dropped off to nothing. So have non-mint storebought 70's/80's pop and rock records. Some price guides such as the Goldmine book and Record Collectors Rare Record Price Guide 2000 have responded to this trend by lowering prices from previous editions.

PREDICTION:

\$\$\$\$\$ in the Future: Records pressed from 1990 on. The format change from record to CD has and will continue to have an astounding effect on collectibility of records. But it may not be the CD's that are so collectible! It's the vinyl counterpart of the same release that will go up in value. It doesn't take a genius to realize that nearly everything made on vinyl these days is by its nature a limited edition, in a manner of speaking. They make several million of the CD version, and perhaps a few thousand of the vinyl! Simple supply & demand. The average consumer wants it digital. But those of us with taste want it digital-to-analog (ha!), i.e. on vinyl. To use a fairly easy to understand example: While the other 98.5% of the USA is buying Tom Waits' *Mule Variations* on a CD. The vinyl connoisseur will pick it up on record for roughly the same price...maybe a little more, a little less. My prediction is that in 20 years, your vinyl copy of *Mule Variations* will be FAR MORE desirable only due to the format. The CD version will then only fetch a fraction of the vinyl price.

This principle has repeated itself in many ways over years & years in the record collecting world. Take 78 rpm singles for example. 78's were phased out in favor of 45's in the late 1950's, just as rock n roll was coming of age. As a result, very few rock n roll titles exist on 78. Gene Vincent, Elvis, Roy Orbison, any rockers on Sun or small labels - Some are rare as hell now and are now sold frequently for \$100's to \$1000's through auction houses! We are already starting to see a trend

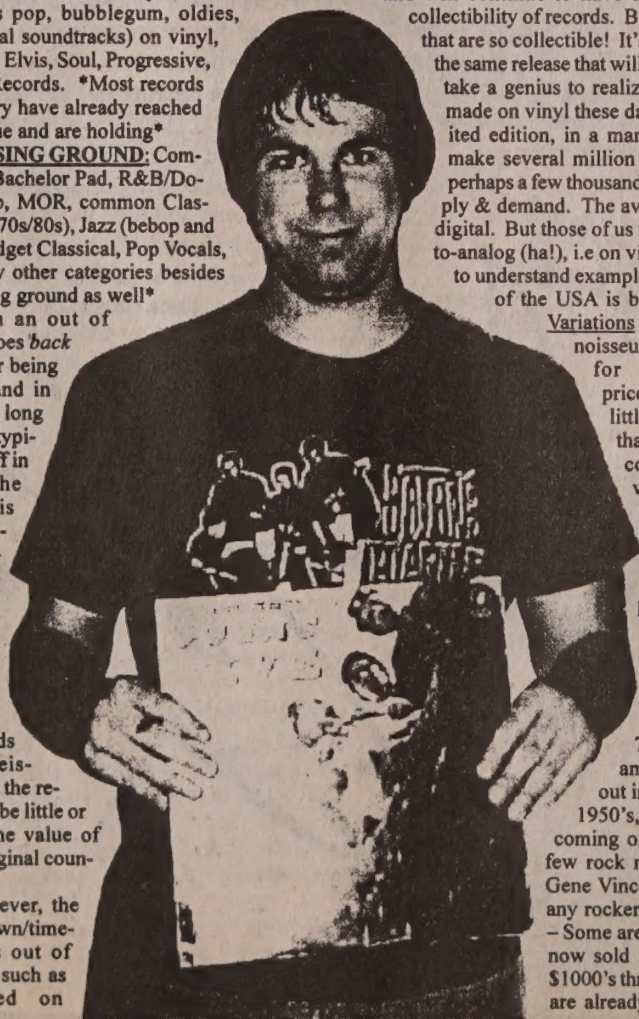
at less than \$20. Use my experience to learn...Your money is better invested in a good mutual fund than with records. Buy music you LIKE! Like rare psych LP's! Or even some of those limited edition pre-fab collectibles like the *Jungle* or the *Victoria*! Or try bidding on the next *Stone Circus* that goes through ebay! Have I lost everyone yet?? ... Sorry, back on track now...

While there are quite a few people who do well in the buying & selling of records, don't assume that just because you found a \$100 LP for \$5 that you'll be able to resell it in a few years for \$200. The top prices only go to the reputable dealers who really know their product. \$10 for a beat copy of a CCR album? And he probably doesn't realize it's a 2nd press too. They must be joking! You see some silly-ass prices like that all over the place out there. Especially at some hole-in-the-wall record stores, record shows, flea markets, ebay, amazon, antique malls, arrgh! I'm scared for the future of vinyl when I see the way some people are pricing. Sooner or later they'll realize they haven't sold anything and throw in the towel!

TIP #2: LOOK FOR THE ULTRA RARE TO BECOME EVEN RARER.

Don't expect anything common today to become collectible tomorrow. It simply won't happen. In 50 years there may be fewer copies of Herb Alpert LP's (notoriously common LPs). But no one will want them. If record-only music stores are around in 2050, they will be mostly cheap records that no one wants. The average price will be \$1. The same situation as today. The rare records will be gone. Gobbled up in collections, unavailable to the guy who just found out about the *Chocolate Watch Band* in 2048. Their first three LPs are tough to score for the standard price of \$150 each now... Imagine what it will be like then! RARE today = RARER tomorrow. Of course you may have sold off all your records by then, or you may be dead. Who knows!

A record must first qualify as rare (not just a little scarce) in order for tip 2 to apply at all. Many common records will always be around. 50 years from now there will be still be grandmas calling music stores to say "I have some records and I was wondering if you buy them...." Famous words to my jaded ears. "What kind...?" Oh great, another pile of comedy records. Flip Wilson? Belle Barth? How bout Rusty Warren! Every once in a while you can sell a Lenny Bruce record for a decent amount, but don't think those Bill Cosby/Bob Newhart records are ever going to buy a new roof for your next house. They won't even buy you a grande latte at Starbucks now! ...not that I go there...ever <ahem>



Summary so far:

Emphasize: TASTE in music over RARITY.
INVESTMENT = BIG NO-NO.
RARE NOW = RARER LATER.
CONDITION over RARITY. (more on that

soon)

And PLEASE De-emphasize: RARITY for the sake of RARITY

Why? Your taste may suck or it may be great, but if you at least begin to cultivate a particular taste in music ... and go with it... you can go to bed at night and **respect yourself**. Don't be one of those wishy washy whiny I'm-not-really-into music people who just buys the new Garth Brooks because your coworker says it's cool. Have some balls (or don't) and educate yourself about genres that REAL music fans care about: 60s garage, punk, psych, funk/soul, rock n roll, indie, folk, bluegrass, old country, jazz, classical, modern classical, noisy stuff, metal, blues, electronic, dance stuff, hip hop, etc. Not necessarily in that order by the way.

I read recently in MOJO magazine about a man who used the query "Do you like Queen?" as his personal barometer of good taste in music. Negative response? Good taste. Positive? Needless to say, this poor guy only can have awful taste in music. I will not confirm or deny my belief in that statement, as I have to work with people who like Queen! Apologies in advance (Ha Ha) Sorry, I'm out of control. Personally I really think it IS a bad idea to start with what you don't like, and work from there.. But to each his own.

So OK, if a record is rare but it sucks, who wants it! Quite a few sometimes! Some collectors were foolishly paying up to \$250 for Y Kant Tori Read (Tori Amos' first LP). Then they realized the record sucked. Not just a little. WE'RE TALKING BIGTIME. Now the record has topped off in the more "comfortable" range of \$60-120 in the average automated internet auction. So getting back to the record at hand, one can see the value has indeed fallen here. However for some reason the original CD version still might fetch \$200 on ebay if you're lucky! Why? It's a sick world out there. I know it's painful to believe but true.

Tip #3: BUY ITEMS IN EXCELLENT OR BETTER CONDITION

Many records in LESSER condition that formerly commanded a premium price due to their rarity alone will decline significantly in value over the years. Why? Many up and comers in record collecting today look at vinyl as kind of a "curious novelty." They don't go with the prior generations belief in vinyl as a pure medium, which is what some still claim it has over CD's. "What are these big CD's daddy?" some of them may have once asked, the first time they ever saw a record, having grown up only with CD's. A consequence of this phenomena is that records with scratches, ticks, pops, and surface noise will decline to a level maybe a quarter of what they previously held. Very soon most people in their 20's and 30's (the largest collectors market) will have never owned a turntable, simply because the entire population is aging! That really puts the pressure on the vinyl folks! But I know we can pull through. It's been 15 years since the first commercial CDs and rare vinyl is still going up in value.

The millenium will mark many ways in which people try to sell stuff. Just think, within a few years, you might see item descriptions on ebay that say "Killer 20th Century punk" or "Pre-2K electropop"

FINAL TIP: DON'T BUY MASS QUANTITIES OF BULK VINYL

Most people are smart about this. Of course, granny's storage unit of ten thousand records might prove interesting, but most people who sell like this are shrewd dealers and sell vinyl in bulk to get rid of crap after THEY have picked out the good stuff. Don't expect a needle in a haystack! With bulk, you get less than what you pay for, after all the sorting and cleaning is done. Be advised that when you walk into a record

store and see maybe 10,000 or 30,000 or 1,000,000 records - They have at least twice that somewhere in storage, in their garage at home, or wherever, waiting to be processed. BUY GOOD STUFF that you like ok? What is the good stuff? That's for the experienced dealer and music fan to know. They have "stock" invested in knowing what sells for what. So they may offer you a tidbit of information here and there. But they are not going to tell you everything! And especially not if you stand at the counter and pick their brain for endless hours. A good price guide might help out. I'd advise picking up 1) Goldmines' 5th Edition Collectible Records Price Guide and perhaps 2) Record Collectors Rare Record Price Guide 2000 (for British releases), and 3) any specialized price specifically for your favorite music, i.e. guides for Jazz, R&B, etc.

ANOTHER INTERESTING THING!

Remember that it takes only two people to create a market for a particular record. Especially in a live automated internet auction. Then they duke it out online. Only one emerges victorious though. Just watch those silly prices going up, up, up!

EBAY-WATCH - FALL 1999

By now everyone knows about Ebay. It's an ongoing event. An online service for folks to sell their wares, in this case records, and enter it into an automated weeklong auction.

Aside from the typical internet offerings of original pressings of **Traveling Wilburys'** CDs for \$30, there really is some good late 60's psych(edelic) stuff offered on ebay now. All you have to do is be willing to take a few minutes to do a search. Many dealers around the world have caught on and they are now doing quite a bit of commerce on "the bay." Psych LPs have recently been fetching some good prices lately! Here's some final values to prove it!

Recent internet auctions/Final bids on psych & related records:

Ill Wind - Flashes \$85.63
Sweetwater - Just for You (2nd LP) \$23.03
(Watch for their prices on their records to go up due to rising interest because of a new film on this band)
Phluph s/t LP \$20.00
Yankee Dollar LP \$41.00 and \$78.80
Goliwogs - Pre-Creedence \$51.01
Larry Norman - Street Level \$53.20
Freak Scene - Psychedelic Psoul \$67.66
The Troll - Animated Music \$30.00
Victoria (NJ Psych) (Red velvet cover) \$50.00
Silver Apples s/t (1") \$29.96
Head Shop \$50.00
Sugar Creek - Please Tell a Friend \$54.00
A Pot of Flowers v/a \$55.00
Wizards from Kansas \$100.50
Linda Perhacs - Parallelograms \$77.76 & \$180.00
(2 different auctions)
Michigan Nuggets 2LP set v/a \$61.00
Fapardokly still sealed \$305.00
Stone Circus s/t \$203.50
Bohemian Vendetta s/t \$250.00
Kak s/t \$191.50
Fraction - Moonblood \$750.00
Growing Concern \$163.50
Neighb'rhood Childr'n \$113.99
50 Foot Hose - Cauldron \$101.50
Arthur Lee - Vindicator \$48.60
Alexander Skip Spence - Oar \$81.01
Pugsley Munion LP \$45.00

Many of these rarities contain great music. For more information on what they sound like buy a copy of the huge-ass psychedelic reference book **Fuzz Acid & Flowers**. Or check out these zines: **Ugly Things**, **Ptolemaic Terrascope**, **Here 'Tis**.

Here's some items you could have scored dirt cheap on ebay if you were paying attention! Some-

how these items were less noticed. I've listed what they went for.

Shadows of Knight - Gloria - THE ORIGINAL MONO LP for \$6.00 (\$6 for VG+?? Hello! Does anyone have any idea what this goes for?! \$35-75 normally. Great SCORE!)

SRC - Milestones lp \$7.00 (Typically a \$25-40 record on "psych lists")

Linn County - Till the Break of Dawn lp \$5.99 (better than the usual \$15-20)

Paupers - Magic People \$4.20 (Great underrated album. One day when the supply dries up, people will be begging to pay \$25 for this)

Bead Game - Baptism \$7.99 (Pre Steely Dan. Since Steely Dan fans generally are accountants and stock brokers, they can afford to pay more than that!! Jeez...Guess they listed it the wrong week)

Acid Visions comp lp \$3.35 (Really only an \$8-10 record but such a steal for that price)

Ford Theatre - Time Changes lp \$13.50 (Decent psych that typically goes for \$20-40 in Goldmine magazine, the "serious music fan's marketplace")

Deviled Ham lp \$7.00 (the sidelong B-side alone should make this a \$20 record, and it usually is!)

To hear music like the above...Listen to KICKSVILLE 29 BC, Sundays 10-midnight on KDVS, with your host Timothy J Matranga, every week for psych, garage, rockabilly, surf, more.

Self-inflicted Papercuts, continued...

THE "ECCENTRIC" - or, the wandering, muttering idiot. There are so many of these weirdos in Davis that one might assume this town was some kind of vacation destination for mental patients on temporary furlough. These are the people that will yell "Hi!" to pedestrians across the street, sit in front of their homes for hours-on-end staring at traffic, and indulge in otherwise harmless, odd behavior. This is perhaps what happens to the Davis adult following their nervous breakdown (see above), though to my knowledge that connection has not been extensively studied.

THE STUDENT - feels little or no connection to this town whatsoever and is generally so lame in character that any interest he/she might have in the Davis state of affairs would likely make things worse, rather than better. *Typical Accessories:* a wardrobe consisting only of licensed UC Davis apparel, at least one copy of both Bob Marley's Legend CD and the first Dave Matthews Band album, a really long, stupid looking skateboard, a stable of "brothers" at least one of whom is a big, fat dude with premature pattern-baldness nicknamed Tiny, and a senselessly modified automobile with which to leave town on the weekends.

THE DROPOUT - originally came to Davis for some reason related to the fact that there's a university here but somehow became disconnected from said university (either through graduation, expulsion, poverty, health-reasons, or otherwise) and now resides in Davis because he/she can't really think of anything better to do. These folks would like to see Davis' culture improve but also wouldn't mind world peace, and they know the likelihood of either happening in their lifetime is pretty darn slim with or without their help. They'd rather not get up from their puddle of beer anyhow. They therefore spend most of their time watching TV and complaining about how boring a place Davis is. *Typical Accessories:* Pabst Blue Ribbon, a remote control, neighbors that hate them.

ME - a perfect and shining example of the glorious possibilities of humanity, naturally. Listen to my show Thursday evenings if you find yourself with nothing to do (not that such a thing could ever happen in this town!)

respond: helicopter@jewishmail.com

These pages that KDVS put out each quarter are meant to be informative. Somehow, inane ramblings by the staff find their way into the mix, stuff our listeners really don't give a damn about. But hey, it makes good bathroom reading and emergency toilet paper. So here's my contribution to literature.

For the eighty three percent of you (its always eighty three percent) who don't know or care—I am/was BigAsh. BigAsh was a semi-well known/ obscure Blues DJ, assistant publicity director, champion of underrepresented music, and strong believer of the healing power of dance. I was pretty high on my steel horse down in Lower Freeborn before I left Davis for the summer. We built some shelves, put KDVS out at Picnic Day in a big way, **Howlin' Wolf** Birthday special, dancin' to **Rufus Thomas**, established a new Blues DJ, and got myself promoted. Big stuff, however BigAsh isn't that big.

BigAsh is a fraud, a fake—and worst of all, I knew it from the start. For being such a dork in my freshman year here, I end up with the nickname BigAsh (I'm not enormous, but I'm not dinky). It seem to fit, plus I get a lot more respect. I mean, who'd you be more afraid of—**Big John Studd** or **Pee Wee Herman**? Exactly.

Continuing on, KDVS was a perfect outlet for BigAsh to test his bigness. Under the show title "Bowl O' Chili" (No, it wasn't sexually suggestive), I hit the airwaves in the mornings in order to be the me that carries over in front of friends. It WASN'T me chatting with a buddy about masturbation, baggin' on listeners, playing **Brujeria** requests, or special guest sorority members talkin' about their big party (sorry, generalization). It WAS me wakin' up listeners, with some comforting blues and "get down from the table" soul. It WAS me high on life, excited about the music I play, with much enthusiasm in my voice, trying to make the entertainment calendar worth smiling over. AND if I could get any of those ladies or gents to take the time and dance, I did my job. However, BigAsh isn't all me.

You see, there's a part of me that's the entertainer—everyone has it. However, it practically took over my ego. I was the host that made sure you were smiling. There's nothing wrong with that, but what about the host? I wasn't pleased. Frankly, I was pissed off. I've been drawn to the Blues for its sense of community,



Summer Of Fools: The Deconstruction of BigAsh

By LITTLE IEY

yet I wasn't feeling that anymore. Damn the Blues societies and Blues wankers for that. So I played the music for its truth. For those that listened, from Earth to Planet Soul (I miss you Hawk), they were in for a treat. But for all my antics an efforts I wasn't that happy. The music was good; proof would be my top releases this year, thus far:

1. **Mem Shannon** "Spend Some Time With Me" (Shananachie)
2. **Various Artists** "The Last Soul Company" Box Set (Malaco)
3. **Robert Cray** "Take Your Shoes Off" (Rykodisc)
4. **Charlie Musselwhite** "Continental Drifter" (Pointblank)

So what's my problem? Not knowing that after I took off for summer vacation (work), put me in a funk, pretty serious. I haven't danced since school's let out and am not sure if I'll care to again. I gave up meat and poultry. You've got to blame something. Well as with practically every year, I needed to start over. I kinda found my other self as I call him, Little Iey. My other half. Rather than write something mushy and sentimental, I'll get to where I'm at right now. After hearing an interview on of all formats, public radio, of Blues harp great **Charlie Musselwhite** talk about his new album (see my above list) and the limb he went on. On a few tracks he cut a session with **Eliades Ochoa y El Cuarteto Patria**, a true-to-form Cuban roots band.

The hybrid created by these musicians is incredible. Ol' Memphis Charlie was a little hesitant about putting the disc out in fear of alienating his fans. It made my admiration for him grow, as well as El Cuarteto Patria. Check out Ochoa with the group on "Sublime Ilusion" (Higher Octave) with Musselwhite returning the favor with a guest appearance on "Teje Que Teje."

Musselwhite has been a fan of Cuban music for quite some time. That chance he took was a true expression of

himself. Why can't I follow suit. Growing up in the Bay Area I've been exposed to many styles of music from many cultures. I've just waded through them, never went swimming—if you follow. By selling a majority of my corporate music crap, I traded in for world music samplers to get a taste of what's out there; getting full length albums of those that really caught my attention. I explored my Jewish and Yiddish musical roots—everyone's got to take pride in who they are. But I've taken into my musical education works by African, Indian, Hispanic, Native American, Asian and cultures I never knew existed. Music tradition is the one common bond all cultures share. To me, that makes us pretty much the same.

So I found it; Little Iey that's me. For at least this quarter the "Bowl O' Chili" is on hiatus. Check out my addition to the spectacular DJ's here who play music from around the world. My pronunciations may be off, but my hearts in the right place.

KDVS has a lot to offer coming into the new millennium. My partners in publicity Jackie and Kassia are very psyched about getting the KDVS name out in the public in a big way, look out for the impact we will make this year. With Justin Kable as GM for his second year in a row, expect another year of success stories. He's the one who really makes this station run, my hats off to him. And lastly check out my man Mario, who is the Blues community spreadin' on through the world, so check him out.

As for my returning to the tabletops to dance another jig, its gonna take just the right person to make me shake. As usual send all emotional arguments and propositions of love to ajredhill@ucdavis.edu.

Wow, I didn't use the words "Pre-tentious" and "Fuck" in the same sentence throughout this whole testimonial! Pretty exciting for a KDVS DJ, huh?

COMPLAINTS

By Hobo "Pretentious" Kologne

Welcome to Davis. I believe it is the station's duty to inform you of what pisses most residents off in this town. Mind you, the views expressed do not reflect those of KDVS, ASUCD, UCD, or Davis as a whole. Well, here's how not to get on most people's (my) bad side.

Bicyclists

Learn how to ride a frickin' bike. Its not that fuckin' hard. Go practice in the parking lot before you take the "plunge" into the bike circles, literally. There's nothing I enjoy more than having someone fall over on me while getting out of the Wellman area. If you know you can't take the traffic and know your bruising fall is inevitable, ride right alongside to the bike circle. That way you've got a 50% chance of falling away from traffic and letting my ass get to class.

Speed is another issue. Some of you ride your bikes like Kermit the Frog from the Muppet Movie. Gracefulness isn't going to improve my opinion of you, especially since there's a whole group of you taking your time like a school of fish, right in front of me. Pick it up a bit, but not too much.

I, uh... we, hate speed demons. I don't care that you're 40 minutes to discussion. When the road is full of cyclists, flow along the drain with them. Don't think you're a bottle of Drain-o who can cut through any traffic situation. You might make it quickly through the mess, but my, I mean our asses have to fall and bruise ourselves out of the way on to the cement because its better than being knocked over by your ugly mug.

Fuckin' signal, dammit. Just extend either

your left or right arms out and let us know what the plan is. You don't have to do any fancy shit, just let the people know. We don't want to be stuck behind you going half a mile an hour to find out you're going to turn at the last minute. There are ALWAYS people

behind you, so take consideration.

Pedestrians

Look where the fuck you're going before you cross the damn street. There's no fucking invisible force field if you look the other way.

UCD Students

If you come into a full class, and take the front row, there is NO need to stand and face the class and survey your surroundings while you take your jacket off. All you're going to see if a bunch of pissed off individuals who don't want to be in class, and who certainly don't want to see your fat ass shed off a layer of clothing.

If you happen to have a cold sore don't you dare sit next to my or anybody if you are doing the following two things. Drinking a 7-up (your mucus could slip in the can and I'd be the only one that would know, disgusting!) and eating the french bread. So fucking annoying.

Commercial Radio

Ruben Blades wrote in the notes to his latest album "Tiempos" (Sony Discos), that he was well aware that radio would not play the album. Musically the instrumentation is a far cry from his more popular work. Lyrically, Blades' work is quite thought provoking. Too controversial for radio? Well, commercial radio anyway. Commercial radio controls your thought patterns. Although college radio plays a lot of crap (imho), you're bound to find one song or piece of music that will change your life forever. Jewel's not going to do that. SO request the new Blades album on KDVS, or hell, some 60's garage punk or psych you don't know about yet. Its very powerful stuff. Welcome to Davis.

KDVS Meeting Or....

Dinner at the GM's House?



Jerry Bonham @ TeK-IndUced EuPHoriA had the phattest amount of anticipation of any show I have ever booked. It all started back at Rebirth, Harmony's and Mystical Mayhem's glorious party celebrating and benefiting Erik Brown's recovery from his tragic car accident. Jerry spun one of his first sets at a party after a long absence, and I was fortunate enough to have finally heard him spin. Afterwards, he was rather approachable, and stated that he would be interested in doing the show. Cut to Monday night, the 23rd of August, and you have one of the most incredible progressive house and trance sets that you have ever heard!

Once again meeting at Cafe "Espresso" Roma, Jerry, Gianni (who was on the show the previous month), Alejandro, Persia and I all kicked it to the sounds of Sac's Dragn'fly, discussing life. As she dropped the latest track to sample Opus III's miggidy opus "It's a Fine Day," we launched into the topic of the most beautiful electronic songs that have ever been produced. Both "It's a Fine Day" and Orbital's "Halcyon(+on+on)" were big winners, as Persia and I are particularly stuck on Orbital's submission. A few more topics later, we hit the road for the brief trip to the station.

As soon as we tumble into the station, our group realized the extent of the situation. As we were embraced by many of the local Davis Fam, the luv began to flow. Between a dj as prolific as Jerry Bonham, and the heavy local fav, skilled technician Dragn'fly, the station was a madhouse of friends and family, all coming out to support the strongest full night of trance ever heard on KDVS. I've had numerous amazing trance dj's on the show in the past, but this was the first time that Jackie, Kassia and I

had ever teamed up to produce 4 full hours of trance for the masses.

As Dragn'fly finished up her set, we traded Persia's three channel Vestax for Dragn'fly's four channel Vestax mixer to free up some cables.

As soon as Transglobal Underground and Chuck D f. Ambersunshower started off the show, we quickly switched studios to give Jerry the most time pos-

sible, though it's def a huge first step. It's the people that one chooses to surround oneself, that offer the most promise for an enjoyable event. Following the lead of the Jerry's powerful set of intelligent, smooth, and journey filled trance, we discussed everything from metaphysics, to global warming, to the various wines produced in and around the Napa and Sonoma Valleys, to the latest astrological predictions. The night was filled with chatter in the chill spectrum.

I also noticed how all of Jerry's records were marked with the key and BPM of each song. We chatted about how most elite dj's key each track they spin, in order to mix by key, adding a whole new dimension of smooth mixing. The BPM's are necessary, for once the pitch is adjusted, the key changes. Jerry spoke about how most of the trance talents that he's spun with key each track, including Sasha, John Digweed, and Paul van Dyk.

I think that each time one creates something like this show, you begin to realize how the tone of each successive production differs from the last. Sometimes things or karma work against you, and the tone is one of frustration or isn't as strong as the last show. This show made

me realize just how far my show had progressed in quality, listenership, and

the amount of just plain fun to be had. We maxed out the RealAudio server, and had the most phone calls per minute. I hope that the future bodes to shine even brighter. Stay chooned!

Let The Music Get You High



A Star Checks in to the Office of Dr Xeno

sible to mix his idea of progressive house.

The vibe at the station was already as thick as possible. I spoke to Alejandro, who came with Jerry and Gianni, about how strong the beautiful feelings were flowing at that moment. It was about that time that we both realized that it's not merely the music that sets the tone of

90.3 FM
kdvs
and Arm adillo Music present:

the FALL 1999 DAVIS RECORD & C D FAIR

Records, tapes, CDs, memorabilia and more will be on sale in the NEW E Street Plaza in downtown Davis, CA. There will be up to fifty dealers, live DJs, and tons o' fun. **Proceeds benefit KDVS** so check it out kids!



SUNDAY, OCT. 10 -- 8:30 am - 2 pm.

Posted by DJ Rijk on September 12, 1999 at 15:04:08:

I remember when I was a student at Davis that I could go to Taco Bell™ and get \$2.00 worth of food and feel somewhat satisfied. If I wasn't full enough, I could just go back and get \$2.00 more.

Now, the "Value Meals" range from \$3.99 to \$5.39! This is pathetic!

The Little Richard/T. Graham Brown duet "59! ... 79! ... 99!™" wasn't that long ago. Then there was the "20 Under a Buck™" menu announced not even a year ago. Whatever happened to that? Everytime I would go back to Taco Bell™, it turned into something different. One week it was "20 Under a Buck™", then it was "15 Under a Buck™", not even a week later it was the "Under a Buck™" menu, and now it's completely missing!

Are they trying to recoup the money wasted on those silly Star Wars™ cups? Just give us paper cups then!

The annual inflation rate at Taco Bell™ since the "59, 79, 99™" ad campaign ended has been 25.3% for the Seven-Layer Burrito™ and 31.6% for the Chili-Cheese Burrito™ (formerly the Chilito™, a truly laughable name!). Meanwhile, most prices for consumer goods has crept up at less than 2%. Some of the cars I sell are cheaper than they were three years ago! The Honda™ Accord™'s price has inflated to the tune of 0.2%.

When the local news kicked off every newscast with a story about price-gouging at the gas pump, the price had increased about 20%. I haven't heard enough disgust about price-gouging at Taco Bell™, however. I know you're pissed about it! We need to galvanize our contempt for this situation and make some noise about it. Let's start by not eating there anymore.

Just in case you haven't noticed, that tickle/burn in your colon after you eat at Taco Bell™ has nothing to do with the food! (There's not enough spice to cause even a minor gastronomic disturbance!) Take a look behind as you exit and you'll see the Pepsi™/KFC™/Pizza Hut™/Taco Bell™/George Lucas Corporate "Man" zipping up his trousers.

Smash the "Man"!
Cheers!
DJ Rijk

P.S. If you want a really satisfying value meal for \$3.99, you can't have it in two Gorditas™, a crappy taco, and refillable watered-down Pepsi™. Go to Carl's Jr.™—a motion picture-sponsor-free zone, thank you—and get a Famous Star™ combo for \$2.99 and another Famous Star™ for 99¢. That's two quarter-pound burgers, medium fries, and refillable soft drink (and Carl's™ has better choices at the soda fountain than Taco Bell™'s Pepsi™-backed corporate control) for less than \$4.00!

Posted by Justin Kable on September 12, 1999 at 17:11:18:

In Reply to: BOYCOTT TACO BELL!!! posted by DJ Rijk on September 12, 1999 at 15:04:08:

Rijk, I couldn't agree more. Two years ago the Taco Bell in the UC Davis silo left me bedridden for over a week. I had a chem lab to prepare for this one Thursday night, and I spent the majority of the day sitting on one of the silo couches calculating stupid stuff. My meals for the day consisted of the following, and only the following (all Taco Bell),

Lunch: 1 Soft taco no lettuce and a large Mountain Dew

Dinner: 3 Soft tacos no lettuce and a large Mountain Dew

Needless to say I lost the ability to walk for about a day, and I was in extreme pain for about 3 more. I won't go in to any more details but it was bad news. My food pyramid for the day was unconventional but one poor day of eating shouldn't do that to a person.

Posted by Shellee from Dixon on September 12, 1999 at 17:39:17:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by Justin Kable on September 12, 1999 at 17:11:18:

You are both very much right. They have started adding onions to everything and from the wrapper to your mouth the food falls apart. The chips are almost always stale and everything reeks of a smelly run down house in Tijuana. Once, at the Taco Bell here in Dixon, my friend and I sat down to eat some food, and she felt a something on her arm, to her dismay it was a bug!! She screamed and a female employee came over, and said "did it bite you? did it bite you?" she was still screaming and the lady wouldn't get it off her. All she seemed to care about is if it had bitten my friends (probably because of some lawsuits), my friend finally shook it off

her and squished it, but then the lady was mad because she would have to clean up the smashed bug off her "clean" (but still visibly dirty) floor. And so, even though Taco Bell is sometimes cheap, it sucks a nut and should be shut down for health reasons.

Thankyou-
Shellee

Posted by Angel Of Death on September 12, 1999 at 22:00:08:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by Shellee from Dixon on September 12, 1999 at 17:39:17:

You're all a bunch of wussies. Get up off the couch, and make yourself some old fashioned burritos you lazy freaks. Thanks Rijk for the outstanding diatribe on the bell. I'm sure that only took you three outlines and a rough draft to complete. As for you Justin, if the only thing you eat is Taco Smell, no

answer to all, yes all of your problems!! and everyone elses also. here it is, now i know you live in davis so just try to go along with this. one, stop eating at the bell. im sure you already have, good man. second, this is the hard part because you live in davis. so you might have to drive a bit but its a better alternative to taco bell. DEL TACO!!!! yes really!! you get twice the food and its always cheap! and no!! it does taste better than taco bell, sorry josh. they even have fries that are better than mcdonalds. and how can you beat taco tuesdays!??? three tacos for 39 cents!! there ya go rijk!! oh yeah todd too! he loves tacos!! you guys need a ride?! ill take ya!! hell tacos on me!! and dont forget about the one pound, yes one pound of burrito for 1.79!!! drives that for real good fast food for cheap? well i hope this helps. and please please dont go to in and out.

Posted by Joe Average on September 13, 1999 at 23:55:51:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by The bullet rijk once get shot with(really) on September 12, 1999 at 23:54:11:

Hey! No more lines at Taco Bell..cool.

Posted by Dj Niki on September 15, 1999 at 12:24:33:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by Joe Average on September 13, 1999 at 23:55:51:

Firstly, I agree with Rijk. It's so lame that Taco Bell is not so cheap anymore. Even the 20 Under A Buck Menu was a sorry attempt at making things appear as they were affordable for the struggling student/bachelor/ette. When this "cheap" menu arrived, you may not have noticed that classics like the tostada & bean burrito had in fact gone up in price, and there they remain at .79 cents, even though the 20 U.A.B. menu is nowhere to be found! I was not fooled. I don't go there anymore but when I have to (i.e. before payday), and also for my gastrointestinal health. Furthermore if Davis were actually cool, they would put a Jimboy's up and rake in loads of cash. Their menu is cheap, and authentic. I am converted. I mean, where else can you get Chili Rellenos at a fast food joint? Also, easy on the tummy.

~Niki

Posted by Ray on September 15, 1999 at 17:32:28:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by Dj Niki on September 15, 1999 at 12:24:33:

Here's my sorry Taco Bell story:

A couple of years ago I used to eat a "427" about once a week - the burrito and taco and soda combo with an extra cheese quesadilla. It was \$4.27, a good deal. My boycott started about a year ago when the 427 made two dramatic jumps, first to about \$5.00, then to about \$5.55. I can't remember exactly, but that was inflation of about 30 percent in less than a year. I have never been back.

Here's my Carl's story: Dale, the guy at Carl's up at Pole Line and Covell, fuckin' freaks me

out, man! He is so like the dude at Burger World on Beavis and Butthead it scares me. Can I get extra pickles on my Jetta?

Posted by mick on September 15, 1999 at 18:35:35:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by Ray on September 15, 1999 at 17:32:28:

Yeah that dude's weird, and that's sayin something coming from me. Have you tried the 1.99 Enchilada plate at carl's jr.? The enchiladas have the same dimentions as throw away chopsticks and are flanked by a teaspoon of rice and beans and lettuce. Fuck gimme two bean burritos and a tostada anyway.

I hear their beef is really colored oatmeal, plus their ad campaign is the worst (except for that damn Pepsi chick of course)...to be continued?

THE GREAT TACO BELL DEBATE!

(or, what you're missing by not checking out the KDVS message board: <http://www.kdvs.org>)

wonder your colon disowned you. I've learned from years of practice that you have to work your colon into shape in order to maintain good workage. Feed it shards of metal and specs of lead. This will harden it for that weekend Taco Bell binge. Beside, Rijk's idea of eating at Carl's Jr., a place that advertises people spilling all their food on their chests, chomping into microphones, doesn't appeal to me. My word of advice is to either set yourself on fire, or eat your hand. Me, I go where ever they have Mountain Dew. Go to Taqueria Guadalajara. Much better! Now go poop!

Posted by The bullet rijk once get shot with(really) on September 12, 1999 at 23:54:11:

In Reply to: Re: BOYCOTT TACO BELL!!! posted by Angel Of Death on September 12, 1999 at 22:00:08:

Ok, yes riej (sic) i totally agree with you on the outrageous prices at the bell. but listen my man, i have the

The Shark is known for the creation of the High Voltage SID Collection (www.hvsc.c64.org), which is the largest collection of tunes (11,000+) composed on the Commodore 64 home computer. This interview was conducted over e-mail in August.

Age: 20-something

Place of residence: Arizona

Occupation: Software Engineer

Commodore products that you own: C64 (and all the necessary peripherals)

Favorite C64 games: Great Giana Sisters, Archon, 4th & Inches, Stunt Car Racer, Epyx Games

Favorite SID composers (classic and current): Jeroen Tel (classic) and Mitch & Dane (current)

Favorite SID tunes: Robocop 3, Last Ninja, Nemesis the Warlock, Green Beret, Rambo II

Tell me about your first experience with the Commodore 64 computer (or earlier Commodore machines). When was it?

In 1983, at a friend's house who happened to get all the latest and greatest gadgets. What initially appealed to me the most about the C64, besides the affordable price, was that unlike the solely-cartridge based consoles one could copy or even create software.

Were you into programming at the time you started using the Commodore 64, or did your programming experience start with the 64?

Nope, but it greatly influenced my decision to become a software engineer. I started mainly as a maniac game player. Later, though, I started to privately program the machine.

What were some of the first games you played on the C64?

The first game I played was some C64 cartridge game. There was some clown where you caught balloons, I think. Or maybe it was some Thrust precursor. I think there was even a text adventure game on cartridge I played. Another early game memory was when I bought my 1541, I purchased Zaxxon with it. I almost bought Bruce Lee instead (I wish I wish I had since that game was much better!).

Game you spent the longest amount of time playing?

Great Giana Sisters — Those later levels can be quite challenging. Sports games — I put most of my hours into those against my friends. We loved the Epyx sport series such as Summer Games.

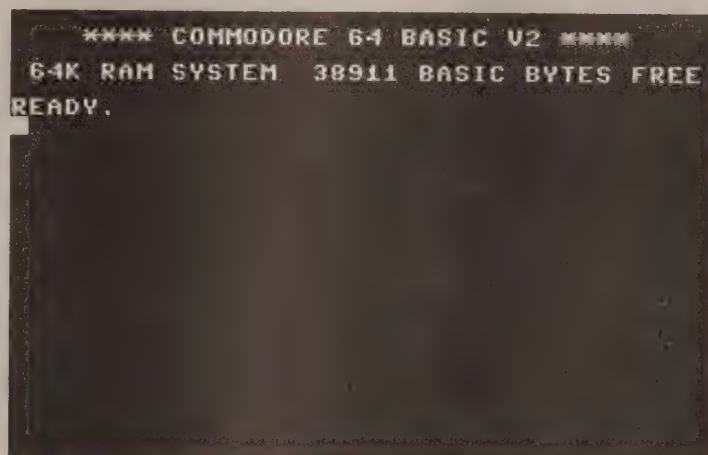
S: Game that frustrated you the most?

Green Beret really pissed me off as did

Rambo II. All of a sudden some bullet (which blended into the background) would come out of nowhere and hit me. I think Platoon also had a similar problem.

Can you remember the time you were first impressed by the sound capabilities of the C64? Can you remember the first tune that really made you go "WOW"?

Initially, even some of the more primitive tunes out of the C64 impressed me. I even enjoyed Compute Gazette's SIDPlayer (like the Peanuts theme). Compared to other computer/gaming systems, it was just simply incredible. The first track that WOWed me, though, was Commando — a highly anticipated arcade conversion with music by the legend Rob Hubbard. The game itself was



HARD HAT MACK INTERVIEWS THE SHARK

not bad, and the intense sound made it even better (including the majestic hi-score tune).

When and why did you start creating the High Voltage SID Collection?

In late 1995, I was first introduced to a SID emulator on the PC. Up until then I would occasionally fire up my C64 to listen to an old tune (I had stopped using the C64 in 1991). I loved to listen to the old tunes, and I often found myself whistling them on occasion. To listen to the tunes on the C64 meant I had to have the music stored on a floppy and then load it on my computer. Often, I would play the music directly from a game so that meant my entire music collection was spread over hundreds of disks. Although inconvenient, I never really complained about this set up.

With the emu, though, it became clear that one could have several hundred tunes at the tip of one's fingers since the typical SID rip is only about 4KBs, which is only a drop in the bucket for a PC hard drive. With this early emulator came about 200 classic SIDs which received much playing time. After awhile, though, I started to pursue a few other tunes I wanted for my personal collection. I searched the net and found a wonderful collection of SIDs names 'NemeSIDs'. It boasted around 2000-3000 SIDs! Although large, the collection was not sorted well, had filenames specific for the

Amiga, and contained many credit/rip errors. In addition, I would estimate the collection only contained around 60% of some of the most requested tunes from the C64.

After seeing NemeSIDs and the SID emu, I then understood that there was actually a large following of SID fans out there. Seeing how much others and I enjoyed SID music, there was no doubt in my mind that the SIDs had to be preserved with much higher standards. This began the birth of High Voltage SID Collection (HVSC) — a new SID collection specific for PC users (although later we made the collection compatible with several major OSes). The collection would be updated whenever a good number of new SID rips had accumulated. But my first task was to correct the errors found in NemeSIDs and seek out other rip collections. With further searching, I found around 4-5

smaller SID collections on the Net. I began to merge all the collections, search old software for correct credit info, and also recruited some help. I worked on the collection for two months to prove to people that I was serious before attempting to recruit help. Once I sent out a beta version of the collection to a few people, the reaction was incredible. People loved how organized it was and how we cleaned up what was already on the Net. Once HVSC was officially released, contributions from the Net started pouring in. People loved to help since they too supported our cause.

And to this day we continue to receive much support. What is interesting is that I never imagined that we would hit the 10,000 SID mark. I had no idea people would keep composing so much after I left the C64 (and even to this

day!). In fact, I originally estimated that we would have the collection completed in about a year's span. We are now entering our third year (small miscalculation, hehe).

Who were some other people involved in the early development? About how many are involved currently?

The main early people involved with HVSC were Michael Schwendt (creator of SIDPlay), Jan Harries (legendary SID ripper), and Adam Lorentzon (SIDPlay-Windows port). At present, the HVSC team is composed of 13 members who devote a lot of time making sure the collection maintains a high standard level. After two years at the helm, I retired from being the main organizer although I am still a contributor. The person now in charge of organizing the collection is Warren Pilkington (Waz). He has feverishly and impressively worked to further improve HVSC. Outside of the HVSC team, we have received contributions from hundreds of people. The HVSC project is very reminiscent of the popular Linux OS in that our success is based on the concept of many people contributing to something they firmly believe in and enjoy for non-profit. If it wasn't for this approach, and HVSC's quality control, HVSC would not be where it is at today. On that note I would like to personally thank all those who have helped

HVSC over the past three years, especially the composers.

Who were some of the first SID composers you were in contact with? Did they respond positively to the idea of the HVSC?

The first few composers who were contacted were the ones who were either still composing or who were easily found with Internet search engines. And it is interesting that you ask about their response because to my surprise, some of the composers gave us the cold shoulder when we asked for help.

The composers who had long left the C64 seemed to be overly enthusiastic about HVSC. The reason? Most had PCs and many had lost their own music collections. So HVSC did quite a service for them in that we provided them their own music collections which they thought they may never hear again. Why didn't they keep their own music? Well, I can only speculate that they really never took their C64 musical career very seriously. Most composers at the time were teenagers who had their sites set on better work in the future. When leaving the machine, it was quickly forgotten about like a child leaves an old favorite toy for that new shiny one.

As for the negative responses, these came from modern day composers who resented the emulator users. I'll try to explain. There is a belief among some hard core C64 users that the C64 represents a better life — a purer life void of Microsoft and other annoyances found on modern day machines. These C64 users love to play with the C64 and attempt to further push its limits. The thought of running a C64 emulator on a PC is blasphemy to some of these folks because it dares to intermingle the two worlds. In addition, the first emulators did not emulate 100% causing further animosity. The pure C64 users argued "why emulate when you can use the real thing?" The fact is, though, that to store HVSC (30MBs+) on C64 floppies would be an absolute nightmare (a C64 5 1/4 disk can only hold about 340KBs). In addition, it's very convenient to have everything centralized on one's primary machine.

As the emulators improved, thankfully, the resistance to HVSC decreased. In addition, due to the purists' concerns, we now try to make sure that HVSC rips work on real C64's as well. We've worked hard in attempting to persuade these composers that HVSC is a historical library accurately preserving SIDs — even for C64 users. So at present I now believe that most of these modern day composers appreciate HVSC.

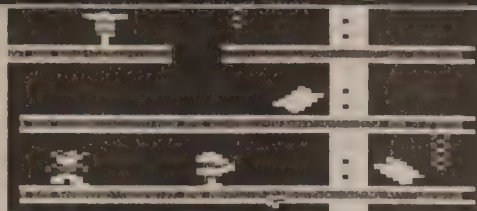
Which SID composer has the largest body of work?

That would most likely be DRAX (Thomas Mogensen). He currently has 337 SIDs in HVSC with a few more "working" tunes in the queue. But I don't put much weight on quantity. I look for quality. DRAX is an exception, though, in that he has both quality and quantity. He must have forgone his youth composing all those tunes. :)

About how many composers are represented in the HVSC?

Over 500 composers have music in HVSC. Some only have one tune while others, like DRAX, have over 100.

Outline the steps involved in getting a tune



from a C64 disk to the HVSC, using layman's terminology when necessary. Explain "ripping" etc.

Hmmm... I am afraid you got me here. I must admit that I have never ripped a C64 tune. But this will change sometime soon (or so I keep telling myself). Up until now, my work with HVSC has been from an organizer's point of view handling much of the grunt work. I could give you a rough idea of how to rip, but at the risk of possibly providing some minor inaccuracies, I'll refrain. It shouldn't be too hard for someone in my profession, though. Note, there is one guide on how to rip found at the SIDPlay web site, but I assure you that it isn't in layman's terms.

A lot of people have asked me, "how does someone go about making these tunes?" Can you provide some insight on that?

I am not a musician either, but I do know that in order to make SID music you must either buy a C64/128 setup or get a C64 emulator. From there, one will need composing software, which can be found on the Net. The JCH editor seems to be a popular choice. A more helpful answer to this question should be available on the HVSC web site or the HVSC FAQ soon.

When can we expect the next update to the collection? What's in it?

The next Update should arrive in early September. It will include a hidden Rob Hubbard tune, some further improved rips, more requests from the SID fans, two rare Jeroen Tel tunes, and several hundred other SIDs from various composers. All in all, it will have over 500 SIDs.

In relation to computer and game music in general, how important do you feel SID music is?

How important were the early rock stars of the 50s to modern day rock? I see SIDs as having similar influence to computer game music. SIDs pioneered the field. C64 music may have not been the first game music, but it was the first that did it right (i.e., it was more than just primitive beeps).

Why does SID music seem to be so popular in Europe compared to the United States?

The USA were the first to receive the C64, and we did quite well with the machine for the first few years. Many of the top games came from the USA market initially, and the USA music was quite good for this time frame. Many teenagers, though, were eventually lured away from the C64 by the Nintendo gaming system. Further, many of the brightest of the USA computer users were lured to the early PC and Amiga. So by 1986, the USA C64 world was suffering a slow down in the number of users. Also, the culture of the USA has not been very receptive to nerd factor that is commonly associated with personal computers. On the opposite end of the spectrum is Japan. In Japan, they worship the top game programmers, and it's not uncommon to find game soundtracks among the

top selling CDs. Somewhere in the middle of these two extremes is Europe. And since Japan didn't really embrace the C64, Europe eventually became the leaders of the C64. With a little ingenuity, Europe pushed the SID further to a level that produced some amazing sounds. Another interesting item is that many of these European SID musicians were influenced by synth artists who were much more popular in Europe compared to the USA (the nerd factor, once again, didn't make them part of pop culture in the USA). So Europeans, who already had an open mind about computer music, now were hearing excellent SID tunes which they could compose themselves if they wished. These European C64 fans grew up listening to SIDs which they adored, and now, several years later, nostalgia is bringing them back.

What makes a good SID tune, in your opinion?

First, and foremost, the melody is the most important factor. Take, for instance, Mike Alsop's every-so-popular Wizardry tune. The sounds he uses aren't really that advanced, but the melody is so catchy. So the SID tune music show at least some signs on musical skill found in any type of music. I also pay very close attention to the instruments (the SID sounds) that the artist uses as well as the background music. The final item that usually separates the average composers from the excellent ones is the composer's ability to exploit SID effects and features. For example, listen to Hubbard's "Human Race" (tune #5) where he only uses two voices but makes it sound more like three. You can also hear Galway's tunes for some effective filter use. For nice instruments and a simple (but wonderful!) echo effect, listen to the beginning of Jeroen Tel's Robocop 3.

Why should someone who has never heard SID music be interested in it?

It is rare that you will find someone who didn't grow up with SID music to be into it. But I think that if someone has an open mind and is interested in hearing new styles of music, they should consider listening to SID music. SIDs offer a music that doesn't contain the same cliché instruments that one hears in current popular music. There is also enormous variety among SID tunes; slow tunes, fast tunes, covers, techno, traditional Asian, etc. Plus, I feel that there are several SID tunes that have a style unique to the SID world itself. Finally, I believe that due to limited abilities of the SID (compared with commercial synth equipment), the composer had to really focus on melody. Thus, you will find several SID tunes that have wonderful melodies that I think anyone could enjoy. Proof of this can be seen in modern remakes of SID tunes (done on professional equipment) that are enjoyed by audiences who never heard the SID.

Aside from SID music, what other types of music do you enjoy listening to? What's the best thing you've heard this year?

Classic Rock, Classical, Top 40, Golden Oldies, Country/Western, Synth, etc. Some of the best stuff I've recently heard has actually been some older music unknown to me.

Would you like to say "hi" to anyone out there?

No. :)

BY MICK MUCUS

I've been surfing the web a short time and at first, all the cool shit on line blew me away. Then I discovered Real audio/video and it took months for me to get sick to watch the naked lady jumping on the diving board. One day, I realized that you could listen to radio stations from around the world on the net. Well there's enough "punk" shows on the web that play the newest NOFX and Blink one ate poo tunes to bore even the greenest teenie bopper. Then one day, quite by chance, I came across the "Gift Wrapped Crap" show on AIR (antenna internet radio) hosted by Scott Bass. His show description says "Classic Punk, New Wave, and Power Pop" and the man delivers. The show is not unlike KDVS's "Hometown Atrocities" show with Mr. Todd Urick. But until it's a perfect world, you can't hear Mr. Urick any time of day. The shows on AIR are changed weekly, with the previous weeks' show archived for your convenience. Another difference is there is no back wrap; each host plays the songs in their entirety, and post song lists and notes on the tunes they play. It's a great place to go if something you can't stand is on KDVS (hey-it can happen) and shares the music for the sake of music attitude you get from KDVS. Currently there are about 7 shows on air which include a couple of jazz shows, a new punk show hosted by a guy whose passion for Pabst Blue Ribbon rivals mine, some Japanese stuff, experimental stuff and more. The amiable Mr. Bass was kind enough to answer a few questions for me so I might better understand this fantastic resource.

SB: Hi Mick.
Nice hearing from you again.

ME: My show's Mondays at midnight if you wanna check it out.

SB: I most certainly will listen.

ME: Congrats on another fine show this week.

SB: Gee, thanks!

ME: Who are you? (Don't worry I'm not Nardwuar)

SB: Scott Bass, 29, San Diego resident by way of Baltimore, Maryland.

ME: How long have you been programming shows (is that the right term?) on the Internet? Do you have experience on radio?

SB: Gift Wrapped Crap is currently in it's 58th edition, counting occasional repeats I'd say I've been working for the station for around 15 or 16 months. As far as radio experience, I've probably spent 20 or 30 hours total in a college Radio DJ booth so with that in mind I'd say, no I have no

radio experience to speak of. Just a passion for music.

ME: the music on AIR is great! Does each host provide some or all of the records they play or is there an AIR library?

SB: There is no AIR library per se. All of the DJ's are music enthusiast / record collector types that draw from their own libraries. Promos sent to the station are *usually* forwarded to the most appropriate DJ.

ME: How long has air been around?

SB: Approaching two years.

Interview with Scott Bass of Antenna Internet Radio

ME: Who started it?
Who funds it?

SB: The station was created by "Intoxication Hour" host Phil Parodayco.

Aside from being a bit of a jazz expert, Phil is also a talented web designer who realized early on the power of the RealPlayer plugin. In fact he

worked for Real Networks briefly this year but moved on to better things. For him the fun of the station was creating it, and once that happened he realized he wasn't as interested in being a radio station owner and so he sold the station to Dirtnap Radio host Ken Wisconsin, and his silent (but deadly) partner who handles the tech end of things. Phil remains a DJ on our station, his girlfriend and original AIR DJ Christie Triplett just recently retired her "Radio Transport" world music show after a year and a half.

ME: Have record labels caught on and started sending air promotional material? This probably doesn't apply to you as much as the other hosts but make up an answer if you hafta.

SB: I can't speak for all of the DJ's but I know that Junk, Lookout, Matador, Sony, Demolition Derby, Kangaroo, Thirsty Ear and a number of other labels have been kind enough to support us with promotional material. I think labels are willing to support us, it's just a matter of letting them know that we're out there and that we're not fly-by-night so to speak.

ME: Do you have sponsors? I've noticed that there's no advertising on the site. How big is this operation?

SB: Ummm... I'd really like to mention (if it's OK) that after well over a year with no sponsors of any kind, we are currently looking to recruit sponsors for the site. We've kept the promo a bit low key this past year, but we've finally purchased a realserver which means we'll be able to support a lot more traffic, and we can take steps to making AIR a self-supporting entity. We have decided to never host a banner ad anywhere on the site, opting instead for a voice ad type model. If you could mention that we're looking for sponsors that would be great as I'm sure a lot of hip people read your station guide.

ME: Is AIR a real (physical) place?

SB: AIR exists in an apartment in Seattle. All of the DJ's are locals except myself... I live in San Diego. A few months after moving here, I decided in my head that I was going to be a dj for an internet radio station. I didn't even know of AIR at the time, but I found them one night and said hey I could do a classic punk show and they said that's great cuz we're looking for someone to do something like that. And the rest is misery... er I mean history.

ME: What shows, AIR or other wise, do you listen to?

SB: Obviously I like the other punk show, Dirtnap radio. Also we just debuted a new show by an ex-associate of the recording group NEGATIVLAND. His name is Otis Odder and the show is called "Friendly Persuasion." Weird but cool shit. Other internet radio that I like includes spankradio.com, raremusic.com, wdoa.com, and even mp3.com.

ME: Like I say, I know nothing about you guys except that your show rules so be informative and brag a little if you want!

SB: I guess this would be a good place to make a related plug, something I think you would enjoy. I'm currently preparing to release a site where I'm reissuing old punk stuff in digital formats. It's easier to show than tell so check out this url: <http://www.access1.net/scottbass/digitalwax> Note that this is a private, pre-published address. Hopefully the site will look a lot better for launch but you get the idea. The tie in is that AIR have graciously allowed me a buttload of server space for this project, and the hope is that attention generated by the site will flood back to the station.

ME: Thanks so much for your time.

You can check out AIR on the web at www.antennaradio.com.

BY THE PUBLIC AFFAIRS DIRECTOR

"Everything we do supports our primary mission — to provide the military forces needed to deter war and to protect the security of the United States. Nothing less is acceptable to us, or to the American people. This is our bottom line."

-U.S. Department of Defense

F/A-18 Hornet

This is the primary strike aircraft of both the Marine Corps and the Navy. \$319.8 million will pay for upgrades and modifications and \$315 million will fund research and development. The DoD plans to buy 222 new F/A-18E/F Superhornets over the next five years for a cost of \$15.2 billion.

Boeing, the Army will buy a total of 232 Apaches over the next three years. The AH-64A, the 64D's predecessor, proved its prowess in urban demolition in 1989 during the U.S. Marines' invasion of Panama.

CVN-77 and CVN(X) Nuclear Aircraft

Carriers

The CVN-77, at a price of over \$750 mil-



1990-1998

93 U.S. military engagements since 1990. Does not include Serbia/Kosovo (source: www.defenselink.mil/pubs/dod101)

Virtually Every Corner of the Earth: War Budget 2000 Summary and Implications

On August 5, House Armed Services and Conference Committee Chairman Floyd Spence announced that House and Senate conferees reached agreement on the conference report for the National Defense Authorization Act for Fiscal Year 2000 (Senate Bill 1059). Here is a look at a handful of the weapons of mass destruction on the shopping list:

C-17 Globemaster III

Boeing is on contract with the Air Force to build and deliver 120 C-17 Globemasters through 2004. Yes, Globemasters, in case the Pentagon's imperial mission was somehow misunderstood. \$3.4 billion will be spent next year on 15 of these aircraft designed for "carrying large combat equipment and troops or humanitarian aid across international distances directly to small austere airfields anywhere in the world". Kids, be sure to check out the Globemaster's "Fun Facts" section on Boeing's web site, <http://www.boeing.com/defense-space/military/c17/c17fun.htm>.

F-22 Raptor

The F-22 is the next-generation air dominance fighter jet and comes equipped with Boeing's patented "first-look, first-shot, first-kill capability." Six of this aircraft will be purchased next year, at a total cost of over \$4 billion, which covers research and development as well as procurement. With its stealth and supercruise ability, integrated avionics and other features the Raptor stands to be "the most potent fighter in the world."

F-16 Fighting Falcon

\$253 million will buy another ten of these fighter jets.

AH-64D Apache Longbow

This is the Army's "day/night, all-weather, heavy attack helicopter, designed to engage and destroy advanced armor targets on tomorrow's digital battlefield with minimum exposure time to the aircraft and the crew." The cost for 74 of these helicopters: \$810 million. Under its contract with

Boeing, the Army will buy a total of 232 Apaches over the next three years. The AH-64A, the 64D's predecessor, proved its prowess in urban demolition in 1989 during the U.S. Marines' invasion of Panama.

New Attack Submarine (NSSL)

\$748 million will buy the third boat in the Virginia class of submarines. These submarines are to replace the retiring Los Angeles class submarines and will constitute the bulk of the future attack submarine force.

DDG-51 Aegis Destroyers

The DoD will acquire three of these warships for a total cost of \$2.7 billion.

Munitions

Next year's overall cost for missiles, bombs, bullets, and other humanitarian devices will be around \$2.1 billion. Some notables in the budget include:

- * \$211 million for the Air Force and Navy to procure Joint Direct Attack Munitions (JDAMs), used extensively in their recent war with Serbia. Over the next decade, the DoD will buy more than 87,000 JDAMs, also known as "smart bombs," from the Boeing Company.

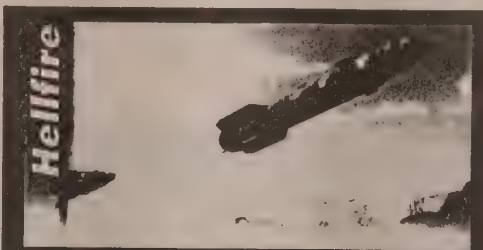
- * \$276 million for the Joint Stand-off



The Boeing SLAM ER missile.
(source: www.boeing.com)

Weapon (JSOW), a precision guided, air-to-ground glide weapon

- * \$38 million for the Standoff Land Attack Missile - Expanded Response (SLAM ER), the system that will meet the Navy's requirement for an advanced air-launched, standoff land attack system. The SLAM ER is an "affordable" cruise mis-



The Boeing HELLFIRE missile.
(source: www.boeing.com)

sile produced by Boeing, the world's largest maker of cruise missiles - over 10,500 thus far. Is it pronounced like "slam-uh-r?" or "slam-E-R"?

- * \$297 million for 2,200 Longbow HELLFIRE missiles and \$25 million for 420 HELLFIRE II missiles. Boeing's webpage has this to say about the HELLFIRE: "HELLFIRE is many missiles in one. It is combat proven against tanks, wheeled and tracked vehicles, bunkers, anti-aircraft emplacements, radar and com-

munication sites, oil platforms, and ships." To date, Boeing has produced more than 60,000 HELLFIRE missiles.

- * \$410 million for the Army and Marine Corps to procure 3,636 Javelin anti-tank missiles, and a five-year, \$1.7 billion multiyear procurement contract for 17,626 missiles of unspecified types.

- * \$168 million for development of the Joint Air-to-Surface Standoff Missile for the Air Force and Navy.

Ballistic Missile Defense

The DoD is moving right along with missile "defense" programs. Here are some of the programs to be funded by next year's war budget:

- * National Missile Defense (NMD) - \$867.2 million
- * Airborne Laser (ABL) - \$308.6 million
- * Space-Based Laser (SBL) - \$148.8 million
- * Atmospheric Interceptor Technology (AIT) - \$51.1 million
- * Theater High Altitude Air Defense (THAAD) - \$527.8 million

READ WHAT OTHERS HAVE SAID ABOUT 6581 SID: THE COMMODORE 64 MUSIC SHOW!

"6581 SID RULES!"

— Local H, Kingsport TN

"I never thought I'd see the day when this stuff would reach the airwaves. It's amazing."

— Rob, Pittsburg PA

"The C64 is the best thing ever! Great show!"

— Wes Weber (Graphix), Sacramento CA

"SID rules the world!"

— Brendan Reid, New Zealand

"I'm still trying to find the remaining pieces of my brain. It's very difficult with all these little chunks sprayed everywhere. And it's all because of 6581 SID!!!"

— DJ Toasty, Davis CA

"SID is the only true sound!! Thank God I stayed up so late (6am in Germany here!) to come across this by coincidence!"

— Deekay/Crest, Augsburg, Germany

"Great show man!"

— Burt/Terminator, Ontario, Canada

"You're obviously quite insane."

— Errol Smith (Strobe), Sydney, Australia

"WE WANT MORE C64 MUSIC NOW!! SID MUSIC KIXX ASS!!!"

"C64 music for just one hour/week simply isn't enough!!"

— Johan Astrand (Zyron), Karlsborg, Sweden

"Nintendo SUXX!!! Those kids who play them are getting brain-washed!!! C64 RULEZ!!!! SID MUSIC FOREVER!!!"

— Imre Olajos, Jr. (Lala), Addison IL

"This new radio program '6581 SID' is amazing! It's so great to hear those old Commodore 64 tunes. We want more!"

— Lauri Turjansal, Kouvola, Finland

"Way to go on an amazingly unique show."

— Jay Shuttleworth, Davis CA

In 1982, Bob Yannes created the revolutionary 6581 chip, also known as the Sound Interface Device (SID). The SID was responsible for sound processing in the Commodore 64 home computer (64, as in 64 KILOBYTES of RAM!!). With this new chip—a highly sophisticated music synthesizer—a whole new genre of music was born, led by heroes such as Rob Hubbard, Martin Galway, Ben Daglish, Johannes Bjerregaard, Maniacs of Noise, and countless others. This exciting, unique brand of music continues to thrive today, and now, has found its way to the radio airwaves.

6581 SID
HOSTED BY HARD HAT MACK
TUESDAY NIGHTS AT 8:00

For the world's largest, most comprehensive collection of SID music, visit the High Voltage SID Collection at
www.hvsc.c64.org

COMMODORE 64 MOVEMENT WORLDWIDE!!!!

- Medium Extended Air Defense System (MEADS) - \$48.6 million
- Navy Theater Wide Program - \$419.8 million
- Navy Area Defense Program - \$365.2 million

All this material is to be purchased with the public's tax money despite the lack of public political support and against the wishes the popular movements who favor disarmament and goodwill between nations. Silent support, in the form of acquiescence or, more alarmingly, ultra-national-

pany can match our size. Our employees are located at about 600 fixed facilities and more than 40,000 properties amounting to 18 million acres of land. These include 250 major installations. We operate 100,000 vehicles, from trucks to tanks, and maintain a fleet of more than 22,000 aircraft. We operate 550 public utility systems and hundreds of ocean going vessels around the world."

"Today we have employees located in more than 140 countries; some 340,000 troops and civilians are overseas both afloat and ashore. We operate in every time zone and in every climate."

"Although the end of the Cold War implied a less dangerous world, this has not been the case. Despite the demise of the Soviet Union, and the downsizing of the U.S. military, American operational commitments since 1990 have made us busier than ever. This map reflects our military's operational tempo from the end of the Cold War through last year - 93 major commitments of Americans in uniform, both active and reserve, to virtually every corner of the globe."

"The impact these commitments have had on our military has been unrelenting; our Army deployments have increased 300 percent in the past 10 years, and in the last six years the number of deployed Navy ships on any given day has increased by 52%. The number of Air Force deployments since 1986 has quadrupled."

"The Air Force provides America a rapid, flexible, and when necessary, a lethal air and space capability. It can deliver forces anywhere in the world in less than 48 hours. It routinely participates in peacekeeping, humanitarian, and aeromedical evacuation missions and is actively patrolling the skies above Iraq and Bosnia. Air Force crews annually fly missions into all but five nations of the world."

"We are warfighters first, and as warfighters

we have no match. With the same dedication and patriotism that makes us the world's finest fighting force, we are proud to perform other important missions for the American people and our allies. Whether we're saving lives, protecting property or keeping the peace, the U.S. military stands ready to keep America strong and free."

MEANWHILE...

"Everything we do supports our primary mission — to provide the military forces needed to deter war and to protect the security of the United States. Nothing less is acceptable to us, or to the American people. This is our bottom line."

HOW TO AVOID GLOBAL CATASTROPHE

Can catastrophe be avoided? The answer to this question depends on the actions and decisions made by people. Cynics would rather leave it to fate or their imagined notion that warfare is somehow the natural state of mankind.

The state of things really does depend on decisions and actions that we take. Civilization cannot survive unless a popular movement succeeds in global disarmament. The proliferation of small arms as well as weapons of mass destruction must be controlled and reversed. The American public must denounce the hypocritical behavior of their government which continues to spend billions of dollars on modern weaponry. Good faith and diplomacy must replace suspicion and armed conflict. Citizens must refuse participation in weapons-making. High-tech industry must channel mental and physical effort away from military applications. Investment in defense industry jobs must be redirected towards civil needs. Nationalism must be exposed and widely recognized as fraudulent.

"I have told my sons that they are not under any circumstances to take part in massacres, and that the news of massacres of enemies is not to fill them with satisfaction or glee. I have also told them not to work for companies which make massacre machinery, and to express contempt for people who think we need machinery like that."

-Kurt Vonnegut, *Slaughterhouse-Five*

For more details, please refer to:

House Armed Services Committee: <http://www.house.gov/hasc/>
Department of Defense: <http://www.defenselink.mil>
Boeing Company: <http://www.boeing.com>
Newport News Shipbuilding: <http://www.nns.com>

IN THE NEXT ISSUE (Jan. 2000):
LASER WEAPONS, SPACE-SUIT
FASHIONWEAR FINALLY MAKE DEBUT!

Our global infrastructure

- 600 fixed facilities
- 40,000 properties
- 18 million acres
- 100,000 vehicles
- 22,000 aircraft
- 550 public utility systems
- Hundreds of oceangoing vessels

America's largest company

The Global Infrastructure of the U.S. Military.
(source: www.defenselink.mil/pubs/dod101)

ism, continues to be a major obstacle to peace.

"The nationalist not only does not disapprove of atrocities committed by his own side, but he has a remarkable capacity for not even hearing about them."

-George Orwell

THE LARGEST, BUSIEST, PRIVATE, PUBLICLY-FUNDED COMPANY...OR: WE THE STOCKHOLDERS

Opponents of imperialism have argued for a shift to a model of civilization which offers more money and resources to human activities (education, job training, care of the sick) than military activities, challenging the United States' global strategy of securing "national interests" anywhere and everywhere on the planet. Consider the following excerpts of the Pentagon's own propaganda, found in the newly created "DoD 101", a virtual tour of the Department of Defense on the DoD's official web page:

The DoD is America's:

- Oldest Company
- Largest Company
- Busiest Company
- Most Successful Company

"Whether on land or at sea, no other com-

Worldwide presence

- More than 140 countries
- Some 340,000 personnel overseas or afloat



America's largest company

The Worldwide Presence of the U.S. Military
(source: www.defenselink.mil/pubs/dod101)

Monday

Midnight-2:00am
Dac Teleco
Irrelevant Radio Network
"Pompous bullshit for fleas"

alt. w/

DJ Tanner
Zigzagz ha
"Ingredients: water, electronic, experimental and noise,
garage rock, surf, spices. Dose: Take once every other
week"

2:00-4:00am
Mad Hatter AKA the Goldenchild
Full Speed Ahead
"Slipping in between the crack that divides the physical
and spiritual realms"

4:00-6:00am
Angela
Ezra's Punk
"From punk to funk, rock n' roll w/punk/oi/rock/ska/
hardcore hits from the 70's, 80's, and 90's"

6:00-8:30 am
Dj Boring
DJ Boring is Snoring
"Indie pop and synth pop for your busy modern life"

8:30-9:30am
The Pat McGilvray Show
"Hosted by Pat McGilvray, this talk show features
commentary on social, political, and environmental
topics from a progressive angle. Calls are welcome"

9:30-12:00pm
Glen
Over 5000 Motel Rooms!
"Music selected by my random song generator songbot
280 turbo with fuel injection."

12:00-2:00pm
Michael Mercury
Center of the Universe
"Astrology talk show"

2:00-3:00
Claudia Acevedo
Sin Fronteras
"Spanish rock from all over the world including but not
limited to pop, rock, reggae, ska, punk and hardcore,
with the occasional Basque and Portuguese rock"

3:00-5:00pm
Sara
Gatsby's Great Gala
"A gala party featuring an eclectic mix of musical
styles"

5:00-6:00pm
Printed Matter on the Air
Hosted by Elisabeth Sherwin
"Local writers and authors are interviewed. Past guests
have included graduates of UC Davis who have
published books (Robert Clark Young, *One of the Guys*)
plus professors who publish general-interest works
(Kevin Johnson, "How Did You Get To Be Mexican?")
and interesting local residents who have published
(Stanley Robinson, Peter Beagle, Laura Reese)"

alt. w/
Democracy Now!
Syndicated from the Pacifica Network

6:00-8:00pm
Todd Urick
Hometown Atrocities
"Underground rock 'n roll from indie rock to hardcore
form the 60's to present with emphasis on new releases,
punk, and garage"

8:00-10:00pm
Eric Zann
Chthonic Nefesh
"Simultaneous death and rebirth via careful meditation
and self-destructive rites"

alt. w/

Jackie & Kassia
The Slumber Party
"We're 'bout it, 'bout it. Expect the best in hip-hop,
house, trance, drum & bass, lounge, etc. Mixed live by
DJ's from the Sac and Bay areas"

10:00-midnight
dr_Xeno
TeK-IndUced EuPHoria
"Live PLURry dj's covering all genres; *Let the Music
Get You High!*"

Tuesday

Midnight-2:00am
Mick Mucus
Mick Mucus' Hardcore Party - "The Chicken Years"
"The only show broadcast from a chicken coop!"

2:00-4:00am
Boy R.D.
Hey, Pops?
"An open talk forum for the gay community sliced with
the transcendence of house, trance and mushroom jazz"

4:00-6:00am
DJ Scooter
Charting the Nth Dimension
"Trance/Ambient/Jazz, lots of surprises. Results similar
to sugar pill"

alt. w/

Jesus
16K Greenwich Park Road
"The kid they call Jesus, sometimes Chuwee, will bring
you bumpity riddims of reggae, ska and some Latin
flavor. May include other kinds of music"

6:00-8:30am
Janie
Mohawk Fetish
"My show will mess you up like in a car crash. Be
reasonably terrified. Meow!"

8:30-9:00am
Making Contact
Produced by the National Radio Project, Oakland
"An international radio program seeking to create
connections between people, vital ideas, and important
information"

9:00-9:30am
Latino USA
"A Production partnership of the Center for Mexican-
American Studies at KUT-FM at the University of Texas
at Austin and is distributed by National Public Radio.
The Journal of Latino news and culture"

9:30-noon
DJ Nix
Kitty Katt Beats and Breaks

"The jungle and the hip-hop and the rest of the
electronic stuff"

noon-2:30pm
Celeste
The Sonic Satellite
"A mix of reggae roots and other jammin' music"

2:30-5:00pm
DJ Toasty
Japanese For Everyone: Mekkari Kenshin
"On *Silent Wings*: DJ Toasty emerges from the smoky
ruins of Edo to find that Dangaio has escaped! Also, a
new threat appears in the form of Komae."

5:00-6:00pm
Dr. Art & the Duke of Dysfunction
Hosted by Dr. Art Magana and Ben Wilson
"A weekly talk therapy show. Are you having an
existential crisis, relationship problem, or family issue?
I am a license eligible psychotherapist intern with
fifteen years experience in the counseling field"

6:00-7:00pm
Radio Theater
"Locally produced original radio plays"

7:00-8:00pm
Kristin Coolidge and Ryan Richmond
Aggie Talk
"An exclusive look at UC Davis athletics with
highlights, interviews and updates"

8:00-9:00pm
Hard Hat Mack
6581 SID
"Hard Hat Mack invites you to check out the ultimate in
modern electronic music: 6581 SID, a weekly program
devoted to music created on the Commodore 64 home
computer. Every Tuesday night at eight you'll hear an
hour of the most radical SID tunes, from 1982 to 1999
and beyond"

9:00-11:00pm
Justin and the Evil Spider
All That Then You Die
"Travel through time with Justin and the Evil Spider"

11:00-midnight
Brian
Sound
"Experimental/electronic"

Wednesday

12:00am-3:00am
The Bottom Feeder
Dope in Transmission
"Hip-hop that comes correct...I try to stay away from the
senseless hatin' and -isms...plus: random ass
commentaries and ramblings"

3:00-4:00am
Flipper Bliss
Max-Relaxin' Mellow Hour
"Current and classic personal fave super-tunes covering
virtually all genres, and spoken word by inspirational
self-help gurus"

4:00-6:00am
Dr.Chris and the Dustdevil
No Need To Sleep
"Your ears will bleed and your radio will blow up as you
listen to two morons discover rock-n-roll"

alt w/

Lauw & Michael
The Cabal Hour

"Music/talk show with variety skits interspersed"

6:00-8:30am

Bill Wagman

Mr. Wagman's Neighborhood

"A mix of folk, rock, Celtic, country roots music, and the occasional piece of cheese"

8:30-9:30am

Proletarian Revolution

Hosted by Sayed Sadat

"This program concentrates on the numerous aspects of society which are ruining the lives of people in the U.S. and the world. Facts and numbers will be provided to support my own personal feelings. Political, social, and economic factors and their role in society will be discussed. Current events will be analyzed and possible solutions will be talked about"

alt. w/

Q&A With D&A

Hosted by Dylan Leek and Aaron King

"Human rights and environmental issues. Plenty of interviews with activists across the nation focusing on underreported events and viewpoints."

9:30-noon

Froggy

SACTO Represent!

"The best in Sacramento local music, as well as punk, rock, alternative, ska, and more"

noon-1:00pm

Horacio

Free Subversion

"Eclectic focusing in Rock in Spanish. Blocks of punk, experimental jazz, Cuban music, electronic, etc..."

1:00-2:30pm

DJ Rox

Reggae

2:30-5:00pm

Crusty Dave

International, Crust, Grind, Peacepunk, Hardcore, etc

5:00-6:00pm

MedLine

Hosted by Hanieh Rad

"Health issues of concern to local communities are discussed. Listeners are encouraged to call"

alt. w/

Ask Dr. Jill

Hosted by Dr. Jill Wilson

"An opportunity for listeners to ask questions about small companion animal health issues, including preventive health and husbandry"

6:00-8:00pm

DJ VSX

Digital Clipping

"Various forms of electronics, from electro power noise to IDM to experimental"

8:00-10:00pm

DJ TAO

The Insomniac Jungle Show

"Mostly a mix of drum and bass and jungle. An assault of urban breakbeat music culture. Droppin' new releases as well as classics. Big-ups to all Junglists"

10:00-midnight

Riff Raff

Open Sleep

"Well, the end is near. Four years of continuing a legacy is coming to a close. Thanks to all the supporters throughout the years. But stay tuned to this time slot for the best in underground hip-hop forever"

Thursday

Midnight-2:00am

Greg

The Lord's Sermon

"Death Metal and Black Metal to heal your filthy soul"

alt. w/

Jonathan Greathouse

Homegrown House

"Smelly, sticky, funky house and techno beats"

2:00-4:00am

Liz

Indie Pop

"Indie rock/pop with some punk and possibly other related genres thrown in occasionally"

alt. w/

DJ Brian

To Be Announced

"For the first half of my show I will be rocking out with tunes from the 60's until today. The last half I'll be slowing down, but the music will excite you"

4:00-6:00am

The Jestre

Eclectic Magic

"Mostly techno/electronica with a little industrial and experimental for garnish"

6:00-8:30am

Vitamin T

Iconoclasm for your Mind

"The best of new and old indie rock and jazz"

8:30-9:00am

Counterspin

Hosted by Janine Jackson and Steve Rendall

"A weekly radio show from Fairness and Accuracy in Reporting (FAIR), Counterspin provides a critical examination of the major stories every week and exposes what the mainstream media might have missed in their own coverage. By combining lively discussion and thoughtful critique, Counterspin is unlike any other show on the dial"

9:00-9:30am

We're Science

Hosted by Dan Armstrong and Harvey Richards

"A lively, often tongue-in-cheek half-hour science show heard on more than 120 stations across the nation and the world. Hosts Dan Armstrong and Harvey Richards answer all those questions you've been wondering about, but haven't had an expert to ask! If you have any questions relating to science and technology, or have a topic you would like to see covered on We're Science, please feel free to contact the show's producer, John Francis. Our 24-hour number is 1-800-327-6440"

9:30-noon

Little Ley

Side Dish Of Fresh Vegetables

"International/World Beat from BigAsh's other half"

noon-2:30pm

David Oglivy

Head Cleaner

"From blues to punk, including funk, bluegrass, jazz, and the occasional spontaneous avant-garde mix of everything else (at once)"

2:30-4:30pm

Scot Sinclair

The Money Shot

"A shot of local music in your face every week"

5:00-6:00pm

Richard Estes

Speaking In Tongues

"A unique show featuring labor, environmental, and social and political topics affecting those locally as well as globally. Callers are welcome and interviews are regularly conducted"

6:00-8:00pm

Kris P. Helicopter

The Grateful Dead Hour

"I will play Black Flag's 'Nervous Breakdown' over and over again because I am a stupid hippie"

8:00-10:00pm

Megan

Chicks and Cars

"Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freakouts, but well before they became mechanics or lawyers"

10:00-11:00pm

KDVS Top Ten

"Based on weekly airplay"

11:00-midnight

Live In Studio A

"Bands Play Live On The Air"

Friday

Midnight-3:00am

DJ Rijk

Säätekin Suklaakuoretettua Paskaa

"Usually a hardcore/grind show focusing on no scene in particular. Sometimes I wimp out and play rugged motor city rawk and roll or 77-83 punk rarities. Intense is the word. Quite possibly \$3000 worth of collectible records each week"

3:00-6:00am

Wax-on

Subterranean Homesick Blues

"Thump thump and clack clack on waves swam by minds on rhythm-highs beneath commercial/ies who find truth through krylon/shelltoe/vinyl/mic and occasional shiny brass. Plus hecka live guests and free romantic advice"

6:00-7:00am

TeenWolf

The Real Mary Poppins Hour

"Punk rock at its finest from 80's to 90's, U.K. to America"

7:00-8:30am

BoonshyBarakanatackanacornkid

Dwarfs Against Facism

"Listen to my show where celebrity guests will appear...then disappear!"

8:30-9:30am

Healing Voices

Hosted by Samme Samareta

"A call for building tolerance, self-reliance, self esteem, nonviolence and

KDVS 90.3 FM Fall 1999 Program Grid

Live Internet Broadcast - <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Dac Teleco-"IRN" alt. w/ DJ Tanner - "Zigazig ha" ECLECTIC	Mick Mucus "The Chicken Years" ECLECTIC	The Bottom Feeder "Dope in Transmission" HIP-HOP
2:00AM		Boy R.D. "Hey, Pops?" GAY TALK FORUM/ ELECTRONIC	Flipper Bliss - "Max-Relaxin' Mellow Hour" ECLECTIC
4:00AM	Mad Hatter aka the Goldenchild - "Full Speed Ahead" RAINBOW alt. w/ Angela - "Ezra's Punk" PUNK/SKA/HARDCORE/FUNK	DJ Scooter - "Charting the Nth Dimension" TRANCE/AMBIENT/JAZZ/D&B Alt. w/ Jesus - "16K Greenwich Park Road" LATIN/REGGAE/SKA	Louw & Michael - "The Cabal hour" ECLECTIC alt. w/ Dr. Chris & the Dustdevil "No Need to Sleep" PUNK/HARDCORE/OI/STREETPUNK
6:00AM	DJ Boring "Dj Boring is Snoring" SYNTH POP/INDIE POP	Janie "Mohawk Fetish" PUNK/HARDCORE	Bill Wagman "Mr. Wagman's Neighborhood" FOLK/COUNTRY/CELTIC/ ROOTS
8:30AM	THE PAT MCGILVRAY SHOW	MAKING CONTACT LATINO USA	PROLETARIAN REVOLUTION ALT. W/ Q&A WITH D&A
9:30AM	Glen "Over 5000 Hotel Rooms!" OTHER	DJ Nix "Kitty Kat Beats and Breaks" HIP-HOP/JUNGLE/ELEC- TRONIC/TECH GOSPEL	Froggy "Sacto Represent" LOCAL PUNK/SKA
Noon	Michael Mercury "Center of the Universe" ASTROLOGICAL TALK RADIO	Celeste "The Sonic Satellite" SALSA/DANCE/WORLD/ REGGAE	Horacio - "Free Subversion" SPANISH/ECLECTIC
2:30PM	Claudia - "Sin Fronteras" SPANISH ROCK/REGGAE/PUNK		DJ Rox REGGAE
	Sara "Gatsby's Great Gala" ECLECTIC	DJ Toasty "Japanese for Everyone: Mokkori Kenshin" J-POP	Crusty Dave "International, Crust, Grind, Peacepunk, Hardcore, etc." PUNK/HARDCORE
5:00PM	PRINTED MATTER ON THE AIR ALT. W/ DEMOCRACY NOW!	MILLENNIUM WATCH ALT. W/ DR. ART AND THE DUKE OF DYSEUNCTION	ASK DR. JILL ALT. W/ MEDLINE
6:00PM	Todd Urick "Hometown Atrocities" SURF / PUNK / HARDCORE / ROCK / NO FUN	Steve Edberg KDVS RADIO THEATER	DJ VSX "Digital Clipping" INDUSTRIAL/NOISE
8:00PM		AGGIE TALK	
9:00PM	Jackie & Kassia-"Slumber Pary" HIP-HOP/ELECTRONIC/LIVE DJS alt w/ Erich Zann - "Chthonic Nefesh" SHOGGOTHS	Hard Hat Mack - "6581 SID" COMPUTER MUSIC 9-11-99pm Justin & the Evil Spider "All That and Then You Die" PUNK 11-10-99pm Brian - "Sound" EXPERIMENTAL/HIP-HOP	DJ TAO "The Insomniac Jungle Show" DRUM AND BASS/JUNGLE
10:00PM	dr_XeNo - "TeK-IndUced EuPHorA" LIVE DJ/PA'S		Riff-Raff "Open Sleep" HIP-HOP

Request Line: (530) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
Jonathan Greathouse - "Homegrown House" HOUSE/TECHNO alt. w/ Greg - "The Lord's Sermon" METAL	Rijk "Säätökin Süklääkuoretettua Pääskää" PUNK/HARDCORE	Pirate & A.O.D. "Greasy Shorts Punches Your Groin" METAL/PUNK/HARDCORE	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / METAL / EMO / CRUST / OI
Liz "Indie Pop" INDIE ROCK/INDIE POP/PUNK alt. w/ DJ Brian "To Be Announced" ROCK/INDIE ROCK	Wax-on "Subterranean Homesick Blues" UNDERGROUND HIP-HOP/JAZZ	STUDIO 54 Kelly Groove & Erupt "United State" HOUSE/JUNGLE/BREAKS/ TRANCE/ACID JAZZ alt. w/Sondra "Genetics Synthetic (Voices Huh?)" ROCK/INDIE	Mario "Blues Thang" BLUES
The Jestre - "Eclectic Magic" TECHNO/ELECTRONIC/ INDUSTRIAL/EXPERIMENTAL	Teen Wolf - "The Real Mary Poppins Hour" PUNK/ROCK BoonshyBaraKanatackanacomkid "Dwarfs Against Facism" PUNK/HARDCORE/CHILDRENS' FAVORITES/OI	Martha Noble- "Reflections" GOSPEL/CONTEMPORARY CHRISTIAN 7-10pm Ray Jensen "Patent Applied For" ROCK/BLUES	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel Program" GOSPEL 8-10pm Bernard Benson "In Focus and Perspective" TALK SHOW/CHRISTIAN MUSIC
Vitamin T "Iconoclasm for your Mind" INDIE ROCK/JAZZ	HEALING VOICES Donkey Flybye "Some Things a Gorilla Can Do" INDUSTRIAL/PUNK/HARDCORE/CLASSICAL/METAL/SURF/JAZZ/OUTSIDER	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" FOLK/COUNTRY/CELTIC/BLUES	Gary Saylin alt. w/Rich Blackmaar alt. w/Mindy Stever "Island Radio Cafe" REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN 1-4pm
COUNTERSPIN WERE SCIENCE Little Ley "Side Dish of Fresh Vegetables" INTERNATIONALWORLD BEAT	Noon News Zima No Po(o)p Punk" EXPERIMENTAL Aaron & O.D. "Funk Fridays" 3xMELLOW	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO 3-6pm Gil Medovoy "Crossing Continents" WORLD	Damany Fisher & Alex Heien "No Room For Squares" JAZZ/SPOKEN WORD 4-6pm
David Ogilvy "Head Cleaner" BLUES/PUNK/FOLK/BLUEGRASS/ JAZZ	DJ Who & DJ Stutter "Not Offbeat" INDIE ROCK/JAZZ	Fast Eddie and El Memo "La Onda Xicana" LA MÚSICA DEL BARRIO Gumbo The Crab "Swamp Music from Foggy Bottom" Soundwave aka The Milkcrate Bandit "Hip-Hop Reck Center" HIP-HOP	Brian Faulkner "Nothing Exceeds Like Excess" PSYCH/PROG/DRONE/NOISE/ WHATEVER 7-10pm J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8pm) Electric (8-10pm) BLUES 10-11pm
SPEAKING IN TONGUES Kris P. Helicopter "The Grateful Dead Hour" ROCK/JAZZ/AGITATED	PANIC ATTACK ALT. W/ THE NEO-CHEMISTS GUIDE TO REAL LIFE Johnny Zhivago "Picnic Player Fake Eiffel Towers" INDIE POP/EASY LISTENING	JOE FRANK	Timothy J. Matranga "Kicksville 29 B.C." ROCK N' ROLL/PSYCH
Megan "Chicks & Cars" ROCK 'N' ROLL 11-12pm KDVS TOP TEN	James "Art Through Sound" NOISE/AVANT GARDE Lisa and Niki- "Let's Go!" PUNK alt. w/ Jeffrey Fekete- "Today's Aberration, Tomorrow's Fashion" ECLECTIC		
LIVE IN STUDIO A			

personal healing to co-create a better you and eventually a planetary transformation. We will explore community and global issues, spirituality from different disciplines and alternative kinds of healing the body, mind and soul."

9:30-noon

Donkey Flyby

Some Things A Gorilla Can Do

"Outsider music from AMM to Zorn, from pounding drums and people screaming about hating cops to one long note that goes on about 20 minutes. Does anybody really like this stuff?"

noon-12:30pm

The Noon News

12:30-2:00pm

Zima

No Po(o)p Punk

"Noise, loud, quiet, sleepy, and more noise"

2:00-3:00pm

Paul Lee and Aaron

Funk Fridays

3:00-5:00pm

DJ Who and DJ Stutter

Not Offbeat

"Jazz and Indie rock for those with taste. Straight-ahead jazz with greats like Coltrane, Jackson, Coleman, etc. and enough indie rock to make you.. well a lot of indie rock"

5:00-6:00pm

Panic Attack

Hosted by Jeff Kravitz

Attorney and guests discuss the things that make people panic: drugs, sex, race, religion, politics, and more. Panic, don't panic, panic...listen to Panic Attack!

alt. w/

14-1-11: The Neo-Chemist's Guide to Real Life

Hosted by Sean McWhorter

"Every two weeks get the update on the SOTA at UCD. Science and the politics of science as seen by a chemist"

6:00-8:00pm

Johnny Zhivago

Picnic Player Fake Eiffel Towers

"Good, Clean fun. We got the tunes, we got the beat...anything less would be uncivilised"

8:00-10:00pm

James

Art Through Sound

"Noise and avant-garde music"

10:00-midnight

Jeffery Fekete

Today's Aberration, Tomorrow's Fashion

"A tasty stew of mixed genre brand new additions to the KDVS stacks"

alt. w/

Lisa and Niki

Let's Go!

"All forms of punk jumbled together"

Saturday

Midnight-3:00am

Pirate and A.O.D.

Greasy Shorts Punches Your Groin

"Punk, metal, thrash, hardcore, grind, talk, verbal abuse, random incoherence, belching, give-aways, a game show, regular listeners calling and pissing us off. Listen and tell a friend"

3:00-6:00am

Kelly Groove & Erupt

United State

"An awesome show that will have the best in house, jungle, breaks, trance, acid jazz & much more. Made for the ravers driving home after a party"

alt. w/

Sondra

Geneticsynthetic (voices huh?)

"Distortions of congeniality/ vibrant images and surreality/ the confusion of mortality/ perhaps a mental abnormality"

6:00-7:00am

Martha Noble

Reflections

"I provide the listening audience with contemporary christian music as well as prose, poetry and sharing of life's experiences with the power that is greater than humanity"

7:00-9:00am

Ray Jensen

Patent Applied For

"Rockish blues with a propititude for electric guitar, cheesy lyrics, and carnival stunts"

9:00-noon

Robyne Fawx alt. with Peter Schiffman

The Saturday Morning Folk Show

"Folk, folk-rock, country, celtic, blues, roots-rock"

noon-3:00pm

Steven A.Scott/ Lucero Cabral

Canto Nuevo y Tradición

"Latino revolutionary, folkloric, Afro-Cuban and Latin jazz"

3:00-6:00pm

Gil Medovoy

Crossing Continents

"Far-East, Indian subcontinent, and Mid-East Mediterranean"

6:00-8:00pm

Fast Eddie and El Memo

La Onda Xicana

"For over 17 years, la Onda Xicana has provided the Xicano/ Mexicanocommunity with música, informé, and commentary. As a community voice, la Onda seeks to give a voice to the voiceless...Que viva el ritmo y resistencia"

8:00-9:00pm

Gumbo The Crab

Swamp Music From Foggy Bottom

The swamp critters set off for Bluesville, but get scared when they have to cross Foggy Bottom, home of the boogie man. But they find out the boogie man is simply an oldgroundhog philosopher named T.Bone Willie, who plays 'boogie' music"

9:00-11:00pm

Soundwave AKA The Milkcrate Bandit

Hip-Hop Wreck Center

"Rap music the way it was meant to be heard, fresh new music, freestyles and interviews. The most wreck you can catch without an airbag"

11:00-midnight

Joe Frank

Sunday

Midnight-3:00am

Punk Roge

NEONATE-New Life

"Tune into 'Neonate' where the chaos is free with the tickets to give away, live on air phone calls, Food Not Bombs info, D.U.M.P. info"

3:00-6:00am

Mario

Blues Thang

"Blues form the past to the present"

6:00-8:00am

Aliane Murphy and Bobby Henderson

Songs Of Praise Gospel Program

"Traditional and Contemporary Gospel Music"

8:00-10:00am

Bernard Benson

In Focus/Perspective

"In Focus' is a religious talk show featuring a different pastor or lay person each week.. 'Perspective' features live Christian bands, plays, skits, religious music, small choirs, etc"

10:00am-1:00pm

Gary Saylin

The Island Radio Café

"60's music, Hawaiiin and Jamaican SKA, Rock Steady. New Reggae releases emphasized"

1:00-4:00pm

Damany Fisher and Alex Heien

No Room For Squares

"Jazz - All styles/ Spoken Word"

4:00-7:00pm

Brian Faulkner

Nothing Exceeds Like Excess

"Psych/ prog/ drone/ noise/ whatever, with an occasional emphasis on the underground music scenes of Japan and New Zealand"

7:00-8:00pm

J.D.Esquire and Angel Child

The Front Porch Blues Show (Acoustic Edition)

"Acoustic, Delta, and early Chicago blues for the downhome blues lover. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists"

8:00-10:00pm

J.D.Esquire and Angel Child

The Front Porch Blues Show (Electric Edition)

"This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues side), zydeco, soul, gospel, and blues that's not easy to classify"

10:00-midnight

Timothy J.Matranga

Kicksville 29 BC

"Rock n roll at it's rawest: garage, punk, psych, early 60's through the present"

BEN WILSON AND DR. ART MAGANA INTERVIEW CADAC COUNSELOR BOB TOSTE ON CHEMICAL AND ALCOHOL ABUSE

Ben Wilson is a license-eligible psychotherapist intern who has worked in the field of mental health for 15 years in a multitude of clinical settings with a wide diversity of populations. If you would like to be a guest on the show, you can e-mail Ben at endlessdues2@juno.com.

Art Magana is a psychologist and clinical director for Nepenthean Homes foster family agency as well as a mental health consultant for Sacramento's Head Start program. Dr. Magana has worked for over 20 years with children who have been placed in foster care, group homes and psychiatric facilities due to abuse, neglect, or problems with delinquency, and has done research on the emotional effects of children separated from their parents.

Bob Toste is a certified alcohol and drug counselor with over fifteen years experience in many treatment settings, using many modalities. He has worked with adults, adolescents, individuals and families in a multitude of settings including residential settings, outpatient clinics, inpatient hospitals, and psychiatric hospitals, and he has also worked in private practice. He specializes in dual diagnosis issues and is presently working with mentally ill clients with substance abuse disorder. Bob has certificates in chemical dependency from California State University Sacramento and is certified by the California Association of Alcohol and Drug Abuse Counselors.

Ben Wilson: Could you give our listeners some history about the origins of treating substance abusing individuals and families?

Bob Toste: I think if you were to look back, alcohol and drug abuse has been with our country since its founding days and the literature seems to indicate that it was a problem back then that was being addressed mostly as a moral problem by churches and religion. Alcoholics were thought to be immoral, or beasts, or weak-willed people who needed salvation. Of course, the medical profession tried to take another approach and examine this as a medical problem, but they weren't very successful in treating it. It was the lack of success that eventually led to the formation of a specialty of substance abuse counselors.

BW: So the medical establishment was responsible for taking the morality out of the issue, making it more of a clinical problem?

Absolutely. There were some very concerned individuals who approached it as a medical problem and eliminated a lot of the shame and in the way they approached the problem. Even at that, they were able to gain the trust and respect of the alcoholics but they weren't actually able to bring about long-term sobriety.

BW: Are we talking about psychiatrists specifically or other physicians?

Originally it was medical models, but then certainly psychiatry, which I think is the youngest of our disciplines in the medical field, later joined and was approaching it by looking for underlying problems, conflicts, et cetera that the alcoholic may have leading to their drinking and use.

Art Magana: In what type of settings would one find a CADAC (???) counselor? In what types of settings are they utilized in terms of the whole mental health picture?

Well, originally, alcohol and drug abuse counselors split off from the medical and psychiatry fields and they developed independently. There were residential houses where people went. Then, I think what we've seen in later years now, and certainly right now what we're seeing is conjointly working with the other fields. For example, I work in a mental health setting; I work in a mental health clinic and I'm there to advise and to help with the specialty of substance abuse among the mentally ill clients. I've also worked in psychiatric hospitals where people were brought in under acute care conditions, and my job was to help identify and treat referrals for substance abuse.

You may find them in private practice, they're available through the phone book, they oftentimes work in alcohol and drug abuse settings...there's just

jobs in the mental health field, every month there seems to be an increasing need for CADAC counselors. How do you explain this increase in demand? It seems to be everywhere. Is that a reflection, or does that parallel an increasing problem, perhaps an epidemic in our society?

Well, the problem, like I said earlier, is not new. I think our awareness has increased and certainly our professionalism in treating it has increased. I know as a CADAC counselor, I've been trying to help bring the profession to higher qualifications and better treatment.

BW: Is it being handled now on more of an outpatient basis?

Back in the eighties, it seemed every body was going inpatient, and there were longer stays and the insurance companies were putting out more money for these extended stays. I see less of that now; I see more of these hospitals closing down or closing those units in their hospital, because perhaps of the expense. I don't know what explains the change, but I've definitely noticed a change. Can you give an explanation for that change, that shift?

What I saw in the early eighties, the treatment field was booming. They were building larger and larger hospitals, there were free-standing, independent hospitals that were built specifically to treat chemical dependency, we had the Betty Ford Center, et cetera. Most blue-collar workers had insurance that would cover that; that was included. Treatment, for some time, had been built around a 28-day model. Exactly how that came about I'm not sure - I don't think anybody is, but residential seemed to be the preferred treatment. Then, some people were trying to cut costs, maybe, people who felt it would be better for the addicts to not have to give up 30 days of their life in order to get treatment. So they began to do it on an outpatient basis.

BW: Was the thinking, as far as having more of an emphasis on inpatient stays, that by having them go inpatient they could get away from the very environment that was triggering a lot of this addiction - the people, the geography, all the influences, the antecedents, and so forth?

Well, absolutely. Getting away from it varied. Taking a person and putting them in the hospital made sense in that they could be safer in the hospital. There were other components of it that I think were important, in that you spent 28 days with a group of other people. You could certainly begin to bond with them and trust them more, and so treatment was facilitated by living with the people.

BW: It seems in inpatient settings, you get a more cohesive support system than you could on an outpatient level.

Absolutely. And when you had crises that would happen, you had a 24-hour support system built into the program. The crises could happen at any time. They could hear news from their family - bad news, good news - that would just set them off, or they could have urges to drink or use. The most common [crisis] was the desire to abort treatment and leave.

AM: Many of us have the term that a person is not going to get help until they "bottom out". With respect to the person who is having a problem with chemical dependency, and their family and so forth, how does that fit? Does a person usually

What Is the Problem With Drug Abuse



ety.
BW: This seems to be a burgeoning field. When I look in the Sunday paper and see all the

have to "bottom out" until they're actually ready to seek help and to accept intervention?

I don't believe that. I believe the origin of "bottoming out" was a description to family members to try to help them understand their powerlessness to help the addict or alcoholic, that it was going to have to be an internal process in the addict before any real change could come about. Certainly, the record has shown that the earlier the treatment, the better. We're having more success earlier on; people don't have to lose everything. In fact, it's just the opposite. A person still has a job or a family to support them, we can get them treatment on an outpatient basis, it's just as effective, and it's really a matter of matching the treatment to the client. Some people still require long-term residential treatment. But as far as "the bottom", I think that's an inhumane thing. I think that if people were to ask themselves, maybe they were hoping some sort of aversion would happen - if this person suffered enough, maybe they would want to change. Negative consequences are just not a motivator.

BW: Can you talk a little bit about the various stages of treatment (early stage, middle stage, late stage)? It seems that with middle stage, by that time the individual has lost so much that there may be very little motivation to try to regain what was lost. It seems that there's a greater chance for hopelessness to change and to maybe re-create the life they once had.

Well, certainly there are many factors in how successful we're going to be in treating the addiction. One of them being the age of onset, how long did it last, how much people have lost. I think you mentioned hope, and that's the skill of treatment, to instill the hope and give something back to the person who has hit whatever bottom - emotional, physical, legal, whatever has devastated them. A lot of times it's self-esteem and self-confidence. They've repeatedly tried to give this thing up. They see other people giving it up, but they keep going back to it and that's devastating to their morale. So whatever the family sees, I can guarantee that the addict is suffering internally every bit as much.

BW: Having the support of a family - is that an important component in re-establishing that hope and instilling that hope? How do you go about instilling hope in an individual? Do you look back at what they once had and try to move them back to that, or do you try to look towards the future and all the possibilities? Or is it a little bit of both?

I think the latter there. I think it's a little bit of both. What has to happen is that there's a part of the addict that may have died, much as in a depressed person. They've lost some hope. The child-like qualities have been beaten down and they've lost that.

BW: Disillusionment of growing older?

Exactly, exactly. Failures...

BW: Broken dreams and broken promises, and not reaching your expectations. It seems a lot of people would suffer those kinds of problems in middle age, hitting forty and looking back and looking at lost time.

AM: I want to have you say a little bit more about these important stages, because I think it's a really critical issue. I'm aware of the fact that we're sitting here in the middle of this beautiful UC Davis campus, also known for things besides its great research and teaching facilities, like legendary partying. What happens when you have people that are partying heavily, they're freshmen, sophomores, and occasionally juniors and seniors might do that too, what do you tell someone like that in terms of assessing whether or not their partying is becoming a problem, if it may have something to do with

dependency and abuse? Where's the continuum there?

Well, that's one of the first questions always asked by an addict coming into treatment: "Well, what do you mean by addiction? What do you mean by abuse? Who says?" I don't want to set myself up as an authority to say what is abuse. In our society there are certain uses of medications, for example use of alcohol in social settings, which is acceptable. If a person uses in a moderate amount, on a particular social occasion, you certainly couldn't see any problems related to it. I think on college campuses, abusing or using alcohol and/or drugs in large amounts is kind of seen many times as the "in" thing. It's part of the culture, the college experience. So abuse wouldn't be something that people would even consider abuse. It's just the thing that they're doing.

I think the way I've heard it defined is when you begin to suffer problems related to that use, and that would be your ability to function in society. Family problems, legal problems. They usually start minor: you miss class, you blow off a test or family responsibilities. The person tries to justify and rationalize that pattern, they try to isolate it, see it as an individual incident. But when you put a pattern of those, like a film, together, you can see that this usually progresses.

BW: I've heard with abuse, also, that you can be an alcohol or drug abuser and maybe only use the substance a couple times a year. But every time you use that substance, something goes wrong. Maybe a DUI, or some kind of tragedy or trauma happens. So, it's not so much about frequency, it's about the outcome of whatever that incident was.

Absolutely. I think a lot of times people are looking for definition: How much do you have to drink, how often do you have to drink, what makes you an alcoholic? We all have pictures in our mind - skid row bums who are alcoholics, or the junkies in the inner cities who are addicts. Of course, when we're in college we don't match that picture, so we can't imagine that we're having a problem. It's not something that people generally confront each other over, either; it's taken for granted. I think what a professional would look for would be the subtle signs: the attempts to quit, the broken promises to themselves or to family members. They would then ask them to think back on it. "Have you ever wondered or worried that this was a problem?" I would say seek out a professional to help you assess that, because like most diseases this one is really easy to see when you're in the late stages, but it's much harder to treat if a person's been drinking for forty years and they come in to treatment. It's going to be a very difficult process turning that person around, if not nearly hopeless. Whereas a younger person comes in and has questions, it's harder to diagnose the problem, but it's certainly easier to treat.

BW: I know almost all CADAC counselors are experts and specialists in the family system of the addict, which has to do with the roles played in that system by different members. I was wondering if you could talk a little about that. I know there are some genetic predispositions to alcoholism and drug abuse, but there are also those dysfunctional relational patterns that I talked about earlier that are passed down from one generation to the next. Could you talk a little about the roles in the family and those familial influences on the individual?

Sure. I think the term that we've heard a lot is "dysfunctional families". This has been pretty widely publicized on talk shows, et cetera, but I think it's still not truly understood. I think it's easy to get the wrong picture of what we mean by dysfunctional. I think people tend to think of it as totally not functioning and totally chaotic, and that's just not true. What we do know is that families that have alcoholism or drug abuse as well as many

other conditions are families that are under a great deal of stress. When we look at the stressors and how they affect children being raised in those environments, we can see that the dysfunctional family systems are rigid systems, they aren't flexible; they have rules that have to be followed for the survival of the family. There's a lot of chaos and a lot of survival mechanisms versus growth and happiness and well-being. So, some of these things are not very well taught to the younger members of the family.

BW: Could you talk a little bit more about the addicted family system? How do you explain, say, two brothers, who grow up in the same family and one becomes an addict and the other one doesn't? Why one chooses to go down one road, and the one chooses to go down the other? Maybe they have the same biological parents, and maybe even set of similar experiences. Do you have an explanation for that?

Well, I think Art pointed out that there's not a simple [explanation]. You have to take it case-by-case. But if you look at family systems and you get a general idea, you'll see that there are certain things that have to happen in the family for children to thrive. Will they survive? It's like a garden: if you water it now and then, it survives, but did it nourish, did it grow? People are motivated by a variety of factors. I think my biggest concern here is, did that person set out to become an alcoholic or addict? Did they just say heck with society, the heck with life, I'm gonna destroy my life? I don't think so. I don't think any addict/alcoholic I've ever interviewed could tell me the day that they decided to become addicted. What they did was, they used. They used for the same reasons many people use. Maybe that other brother used in that same family system, but the addict and the alcoholic were different in that when it came time to quit, they were unable to. Now, is that a moral weakness? We think not. We think that there are certain, very definite factors in there.

When you look, you see one person in a home from a dysfunctional family that is a workaholic. Do they look good, do they appear successful according to our standards? Yes. But what of the losses? Their unavailability to their own children. Their wives feel distant. So, we get a generational thing happening here. In varying degrees of dysfunction, we want to look at what does it take to help people thrive. I think like most of us, I got a degree of function and dysfunction in my own personal growing up. As an adult, as I walk through the doors of treatment centers I need to know how to ask, "What can I do to make my individual life better? How can I make my part of the world better, for me?" and I'm going to let society kind of take care of itself. So, society begins and ends with me, and I think that's an empowering tool. If I can look at what happened: Did we trust each other in my home? Could we talk about our feelings? Could we express feelings openly? Did we talk about problems? These are some of the rigid rules of family systems - don't talk, don't trust, don't feel. If those were rigid rules in our household - [for example] secret keeping - then I might develop a personality in reaction to that. That personality may be so inflexible that later on in life when life throws me a few curves, I turn to alcohol or drugs to kind of soothe that over, to salve my wounds a bit, and boom - I didn't intend to, but the addiction raises its head and there I go.

BW: And maybe you learn those coping skills from your parents. That the way to cope with stress is to, like you said before, have a drink or to use drugs.

I don't think we even have to learn it from any particular place. It's so prevalent in our society. I think with the lack of the other coping systems, that's the default setting.



Speaking In Tongues hosts Richard Estes and Ron Glick talk with 3rd Congressional District Representative Doug Ose (R) on local agriculture, far away wars, forestry, and taxes.

Richard Estes: You've

been spending some time in the district recently? Is that correct?

Doug Ose: Yes, I have. I've been out and about, just up and down the district, meeting with people, working hard, trying to get direct input from people who live in the district. We're going to continue to do that through September 6.

Estes: What sort of issues have you been speaking about with people while you've been here?

Ose: Well, most of the issues, given my district which is agriculturally based, remain focused on making sure that we have an adequate supply of water, that we have open markets, that the inputs that are so important to agriculture remain available. There's a really serious issue having to do with labor supply on some of the crops that are just now on the verge of being harvested. Those are the kinds of things that I'm taking input on.

Ron Glick: There are a lot of sugar beet farmers in the district, and the government subsidizes sugar beets, keeping the price much higher, which causes consumers to spend extra money for products. Are you in favor of that sort of subsidy?

Ose: Well, there are any number of programs that the federal government is involved in having to do with assistance agriculture - that's one of them. We also have programs that help the dairy farmers and make sure that they have adequate milk supply for women and infants. We also have agricultural programs that are designed to market products that come out of this area and into foreign markets so families that farm can have enough money to live on.

I understand where you're headed, which is that you have to make a very balanced choice between consumers and producers, but the fact is that I think we have a pretty good system right now that meets the demands both of consumers and producers. We're trying to improve it as we move forward. Sugar beets may be one area we could look at and as those subjects come up we'll deal with them.

Estes: When you speak with farmers about this, do you find that farmers are uniformly in support of that sort of subsidy, or are there some farmers that feel that that type of subsidy hinders their ability to compete with farmers that receive it?

Ose: You've hit on a

very good point. I find there's a divergence, and I've been trying to get some sense of what causes the divergence. There's a certain number of farmers who would like the federal government completely out of the agricultural markets, and there's a certain number of farmers who want the safety net, if you will, that the federal government provides. I'm trying to get a sense from the folks who want the federal government completely out of the market how the certainty of an adequate supply of food will be met, and conversely those who want to continue the safety net - I'm trying to figure out from them where that safety net needs to come into play

Glick: The reason that I asked about sugar beets is that originally those those subsidies were put in to put economic pressure on Cuba, and as I'm sure you know we have an economic blockade against Cuba, as we do with Iraq and now Yugoslavia. You said you were for free markets. Are you in favor of this sort of economic weapon?

Ose: What we have are sanctions that include food on 74 countries around the world, and in many cases those sanctions have been placed without regard to whether or not they include food and medicine, for instance; that it's just a blanket sanction preventing any trade with a country. I have signed on to a bill and am working with a number of members in Congress to try to bring some reason

to the manner and circumstances

under which sanctions - in particular as they relate to food and medicine - are used as weapons. I do not think that food and medicine are appropriate, sanctionable product, if you will.

Estes: You mentioned in your initial comments on farmers about two concerns. One was the concern over the sufficiency of the labor supply. I have a question about that. There's an effort afoot, I believe, within Congress to sort of bring back a neo-Bruceros (?) program that would allow for some sort of legalized importation of workers from Mexico for agricultural purposes, in a regulatory manner similar to the old Bruceros (?) program. Is that something they're pushing for right now?

Ose: Yes, there is a significant shortage of labor in many agricultural regions, having to do with being able to get the product off the trees and out of the fields and on to market. I am working with a number of people in Congress trying to address a guestworker program that would allow farmers to bring contract labor from, say, Mexico to California to help with the harvest and then have adequate provisions to return those folks to their home country. It would be legal immigration in its entirety, strictly regulated and conforming with all the health and welfare requirements of state and federal law, and it would be designed to assist in getting the food out of the fields and into the market. It would be temporary guest workers coming to this country for that purpose.

Estes: I find it a curious issue because, I know that, for example, the UFW (United Farm Workers) has been very opposed to that sort of program. There have been some issues about the manner in which some specific aspects of how wages would be held by growers for people, and the extent to which that may give them an unfair advantage in terms of their control over the work force. Do you think the concerns of the UFW are legitimate - their belief that a program of that nature is really aimed at destroying their ability to unionize the agricultural work force?

Ose: Well, it's curious. In my district - I've been here seven months now - I have yet to have a visit from anybody who is associated with the UFW. I have had a lot

of input from family farmers who spent generations building their farms up in productive capacity. Uniformly across the entire spectrum, there is a shortage of labor in the 3rd Congressional District that is able to provide assistance in getting product out of the field and onto the market.

Estes: There seems to be a shortage of housing for migrant workers in this area, especially since a facility near Williams was closed, I believe, recently. Are there any efforts afoot in Congress that you're aware of that would assist farmers in this area in developing a greater stock in migrant housing for workers?

Ose: There remains every requirement for farmers and growers who use migrant labor to meet the health and safety requirements of local, state, and federal law, including housing that meets at least minimum habitability standards, and the like. That's what you're referring to. There are also funding programs that provide financial assistance to counties and localities in creating housing where none exists or where a shortage exists. I continue to be supportive of that.

Glick: Did you vote for the tax cut bill?

Ose: I did.

Glick: What's the point of voting for a bill that the President has said he's going to veto?

Ose: Well, you know, we have three parts to our government. We've got the legislative, the administrative, and the judicial, and each part is co-equal, if you will. The President is free to submit bills and send them to Congress and we may or may not say beforehand that we're going to support or oppose it. I don't think he should use that as the guide of what he thinks he should do. Similarly, I think it's important as a co-equal branch of government for Congress to do what they think is right and let the President do what he thinks is right.

That's the point that I'd like to make about the tax cut bill and the suggestion that the President may or may not like this or that portion.

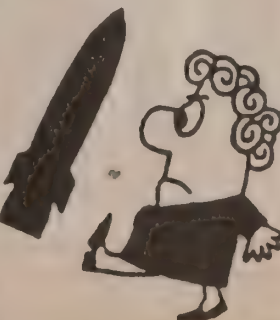
Congress has to be very specific in the legislation it passes, and the President is then free to sign or veto the package in toto. To suggest that Congress, in its wisdom, which sometimes is arguable...

Glick: Some days are better than others...

Ose: (laughs) Yeah, that's true. To suggest that Congress, in its wisdom, should or shouldn't do something on the basis of what the President might or might not do - I don't think appropriate within our system.

Glick: You voted against bombing Kosovo, but then you voted in favor of appropriations of weapons for that war. How do you rationalize those two votes?

Ose: Those votes took place a substantial



amount of time apart. The vote on the Kosovo activities took place as I recall in late April or early May and it was really a Congressional referendum on whether or not the House in particular was satisfied with the manner in which the President was conducting the affair, if you will.

From where I stood, the President was using a defensive organization, that being NATO, to conduct operations against a country which had not invaded any of its neighbors, where the circumstances already existed where we had troops in Bosnia, we had Hungary, which was a member of NATO, and we had troops in Macedonia who could keep the situation from spreading across borders. Notwithstanding those facts, I took exception to the President's explanations, such as they were, that there was a unique national security interest at stake in Kosovo for which we had to strip our military preparedness elsewhere in the world to perform. I didn't see it then, I haven't seen it since.

I've been to Kosovo and back, I have first-hand, personal, visual experience of what's transpiring there, and I just disagree with the President that it was necessary for us to exhaust our military capacity elsewhere in the world to conduct these affairs in Kosovo specifically.

Glick: And that's why you voted for the appropriations...

Ose: Well, now, that's a very clever thing, but keep in mind that the \$6 billion in the emergency supplemental appropriations was designed to replace the weaponry and equipment the President had used up in Kosovo, and to provide funding through September 30 for the continued operations in Kosovo, such as they were. Plus, it included a whole bunch of stuff to enhance military preparedness around the world, including a 4.5 to 5 percent increase in pay for enlisted personnel, some corrections to some deficient housing for overseas military postings (?) and the like, and clearly some things that shouldn't have been in there that were added by virtue of the required negotiations with the Senate.

Glick: It seems now that the armed forces have a manpower, or personpower, shortage. I just recently saw that National Guard troops are being sent to Kosovo now, and every branch of the military except the Marines didn't meet their quota for enlistments in this last cycle. Strom Thurmond is talking about re-instituting the draft - not just the registration thing we have now. Would you support that if our adventures overseas [threaten] our ability to attract people into the armed forces?

Ose: As far as an extension of the draft, there are no circumstances I can foresee today that would merit re-imposing the draft whatsoever. I have great respect for Senator Thurmond, as I do for other members of the Congress, but I do not see that transpiring. I will agree - there's ample testimony from the Joint Chiefs of Staff, there's ample anecdotal evidence, if you go to some of the military bases around the country, that suggests - with the exception of the Marines - personnel are leaving the armed forces. They're leaving it because, number one, the economy is very good and the demand for labor is very high and they can make more money in the private economy than they can in the military services. Number two, the deployment schedule is excessive at present in terms of our personnel. There are some people who have not seen their spouses for up to two years, or their kids for that matter, because of the constant deployment at forward bases. And number three is a real decline in the morale of the military overall, as a result of the constant deployment. People are saying, "enough is enough." We're burning our people up, we're burning our equipment up. We need to give serious thought to how we maintain our ability to protect our national interests in an economy that is moving like it is today. Right now we are, if you will, eviscerating our military preparedness.

Glick: So, it sounds like you'd like to see us bring some of these people home.

Ose: Well, I think we need to be very careful, though. I think we need to have an ample number of people in the military so that the deployment schedule that we utilize does not constantly require them to be away from their spouses and their families. That's the challenge we're dealing with. At Travis, for instance, the pilots of the logistics planes, the ones that take the material over-seas; if you had forty pilots in a squadron, twenty eight to thirty five of them are getting out of the military. They are getting out because they are constantly deployed, there's a demand in the private sector for pilots and they have a choice. They do not have to take the constant deployment. Getting back to my central point, we are burning up our people on our machinery, our equipment, because of this shortfall in posting.

Estes: Along those lines, I want to get back to tax-cut bill a little bit later since we are on this area of Kosovo and military preparedness. Reading between the lines on some of your comments about Kosovo, I got the impression that one of the solutions to this type of problem would be to have a much clearer sense of the purpose of the U.S. military. And in your view that purpose and that mission would not entail the types of extensive and purportedly humanitarian goals, and the type of intervention within the conflicts of nation states the Clinton administration has proposed. Is that an accurate statement and what sort of viewpoint do you have about it?

Ose: I think there is a difference of opinion between the administration's view of an appropriate use of the military and congress' view of an appropriate use of the military, especially given the dangerous circumstances we live in today's world. We have any number of areas where we can interject ourselves without regard to a specific national security interest. There are any number of areas where we have specific national security interests that we have to maintain. For instance the Persian Gulf. It is in our national security interest to keep the oil flowing out of the Persian Gulf to our trading partners and to us. There's merit to having military presence in that area. Conversely, the President's parameters, if you will, of humanitarian aid; I could name you at least five areas of the world where we could interject ourselves as we did in Kosovo under humanitarian parameters presumably for the same apparent reason that the administration interjected us into Kosovo. Some being East Timor, Indonesia, the Kashmir valley in India, Western China and Russia. That's not very difficult at all.

Glick: I was thinking of five others.

Ose: How about Rwanda, Burundi, Chiapas...

Estes: Sierra Leone...

Glick: Columbia...

Ose: Yeah, there is a huge number of areas where, for humanitarian reasons, we could use our military forces accordingly. Again, the military, in my opinion and an opinion shared by Congress, is a weapon or a tool of the United States to protect our national security interests, and that's the way Congress thinks it ought to be used. It is somewhat different than what the Administration thinks and that is something the nature of politics reflects. There is always going to be some difference of opinion between a Congress and an Administration regardless of who is in either branch of the government.

Estes: You talked about our interest in the Persian Gulf and our need to maintain a military presence there to preserve our economic interests in regard to a stable oil supply for ourselves and our trading partners. [With regard to] the sanctions on Iraq that the Clinton Administration has [supported], that really makes it difficult for essential food supplies, medical supplies, and infrastructure to enable the provision of those supplies, do you think that type of policy is effective, or do you believe there's an alternative military preparedness policy

that would be more effective?

Ose: Well, as we discussed earlier about using food and medicine as sanctionable material, I find a serious problem with that. I will say that there's no doubt in my mind that Saddam Hussein remains a difficult character for us to deal with. To boil it down, he is thumbing his nose, if you will, at the international community. He arguably possesses weapons of mass destruction that threaten not only ourselves but our allies and the region and world as a whole. I think we have serious interests in seeing that Hussein doesn't kind of go off one day and start using those weapons. But again, going back to the thing we discussed earlier, I do not think food and medicine are items that ought to be used as sanctionable.

Glick: You said that it's important to keep our oil supply flowing. The United States produces roughly twenty-five percent of the world's carbon dioxide, with five percent of the world's population. Do you think that global warming is a problem and if you do, do you have any ideas on what we should be doing about it?

Ose: I'm aware of the argument about global warming. I'm trying to track down science that exists to substantiate, for instance, Vice President Gore's position that global warming is transpiring as we speak. I have yet to have more than a passing verification of such science. You know, we also produce roughly a third to a half of the food in the world, which we export most of. So, I just am not convinced yet that there's adequate, true science to support, for instance, Vice President Gore's position on global warming and the like. I'm open to the suggestion and I'm sure we're going to be discussing it over the years, and that's a good thing. But at present I don't see the final scientific product being something that would withstand scientific peer review and thereby be translated into public policy.

Estes: I have a couple of questions about some local environmental issues. The first one has to do with the American River and the effort to increase the amount of flood control protection for the Sacramento area. Perhaps you could give a little bit of a summary of what has transpired to date, and then give your viewpoint as to whether or not you think it's appropriate for the Sierra counties - Placer, and I guess the one's in John Doolittle's district, those east of Sacramento - to be permitted to take more water out of the American River and promote more growth in a region that's environmentally sensitive.

Ose: I've been very attentive to this situation since I was elected. As you know, we spent the last fifteen or twenty years arguing over how best to bring some measure of improved flood protection to the Sacramento area in particular and to the region as a whole. The argument has waged back and forth, from building a flood control facility at Auburn, to not building a flood control facility at Auburn but instead building higher levees and the like. I am pleased to tell you that I've been part of the discussions that led to basically improving by fifty percent the level of flood protection in Sacramento along the lower American River. I know that there was a significant number of things in that package that Congressman Matsui asked for and that were provided, and there was a significant number of things that Congressman Doolittle asked for and that were included in the package. Interestingly enough, there was a significant number of things that both those gentlemen asked for that were left out of the package.

So, again getting back to the nature of politics, a compromise was struck amongst the parties about what it was we agreed upon, and now the legislation has been passed to implement that. I am proud to have been part of that discussion, keeping everybody at the table trying to work out our differences. In the end, did we get everything we absolutely have to have? The answer is no, but the fact of the matter is we have fifty percent greater flood protection now by virtue of this legislation than we would have had, had we remained at odds over any of the com-

ponents of it. So that's progress in my mind.

Glick: *Somebody told me that when you were just a beginner, running for the Congress instead of being in it, you said that you thought the forests of the Sierra Nevada were overgrown. One of the major environmental goals of Wilderness Society is the protection of the remaining old-growth forests of the Sierra Nevada. Do you still think that the Sierra forests are overgrown?*

Ose: There is adequate evidence in many parts of the Sierra Nevada forests that the amount of timber that's growing per year far exceeds that which is being harvested, and it's been going on for any number of years. The unfortunate consequence of that is we're going to get to a situation where we have a huge amount of growth in the forests, which even the Forest Service thinks needs to be cleared out, but we will have passed legislation over those years that prevents us from going and clearing it out in a manner designed to improve the environment, reduce the threat of forest fires, and protect those flora and fauna that exist there. I don't have to go very far to see such an example and I can also go above Jackson, for instance, and see where it has worked very effectively. In a cooperative effort where U.S. forestry has conducted sales, the forest timber companies have come in and harvested timber cleaned the ground in compliance with environmental laws, and it's been a win-win for everyone. Now, are we always going to have that? No, because we don't always have reputable forest companies. That's part of our job as citizens, and part of my job as an elected official is to make sure I pay attention to that so that we don't unduly change the environment because of some accident. It's something that's very important to me - that the generations that come behind us enjoy the privilege of going to the U.S. Forest Service areas and recreating in a natural state.

Estes: *Along the same lines on timber policy, there has been an effort by environmentalists to eliminate subsidies, particularly for the construction of roads for timber harvesting, for a number of reasons: because they can be environmentally destructive, because of the ground water that flows over them, they damage the forest by promoting too much timber harvesting. Would you support requiring timber companies to compete in the free market and eliminate those types of subsidies that pretty much result in the Forest Service operating at a loss, in terms of its timber harvesting activities?*

Ose: Well, first of all, you asked a very complex question, about three or four questions in total there. Let's talk about the roads first. The roads themselves serve multiple purposes. The roads are built by virtue of the timber companies going in after a forest service option. The roads serve to provide access to the timber that the forest service sells to fund its operations. Those roads provide after-the-fact access for fighting forest fires; those roads also serve to provide access to ordinary citizens to go into the forest service area and enjoy the surrounding natural environment. So, in terms of the tradeoff between building roads in the area or not, of harvesting timber or not, if it's done correctly, with great sensitivity to the environment - that is, provided they don't block drainage, they don't disrupt habitats and the like. Those roads are a positive aspect. As far as the timber sale question, let's keep in mind that a substantial amount of the funding that the Forest Service operates on comes from those timber sales. And the chief timber people in the Forest Service before a timber sale transpires go out into the forest and carefully mark the trees, in accordance with sound biological science, as to which ones should be harvested and which ones shouldn't. And then the forest timber companies have to come in and comply with a host of requirements governing that sale. But again, if the sales don't take place, there's a significant reduction that would occur to the funding for the Forest Service and we'd all be the losers as a result, and I'm not sure that I support that.

Glick: *I wanted to ask you something about cam-*

paign finance. I know that you spent quite a bit of your own money in your first congressional campaign. Why does a person spend a million dollars for a job that pays three hundred thousand? And secondly, as a beneficiary of the current campaign finance structure, do you think it needs to be reformed?

Ose: Let's address your first question. Where do you get the information about the job paying \$300,000 dollars?

Glick: *Well, whatever your salary is for two years at a time.*

Ose: The salary right now is a \$135,000 per year.

Glick: *For two years, okay, that's \$270,000.*

Ose: \$270,000. Let's make sure we got that on the table.

Glick: *Okay.*

Ose: As far as the money that I spent, and the money that I raised, you can look on the Internet on the FEC web site, and you'll see that I spent a total of about \$2.2 million to win this election, which actually is a little bit less than the last three times Dick Fazio ran for this office and the amount he spent. My attitude, my approach to this is that in order to be competitive in an environment when you're running against a sitting politician - which I was in the primary - who has wide discretionary authority in legislature over special interests and the like, I was required to make sure that I had adequate resources. I will tell you from personal experience that I was unable to raise a significant amount of money in the primary because of that situation. If you look at the amount of money that I raised after the primary, you'll find that it was essentially equivalent to the amount that was raised by my opponent. It was around \$700,000 each. So, it was a level playing field.

Now, as far as the campaign finance suggestions that you have, many of those have merit. In fact Mr. Shays and Mr. Minge have a proposal before Congress to try and make sure that the campaign finance system is not out of control. I, for instance, support immediate disclosure of any campaign contribution that you receive. But I want to forewarn you, putting undue limits on the abilities of the teacher's association, the AARP, the National Association of Manufacturers, or the like, as to what they can do with their individual resources seems to me to be an encroachment on their rights. I'm no more interested in infringing on the rights of the manufacturers than I am on some of these other groups that wish to participate in the electoral process. That's the very delicate balancing act that we have to be alert to.

Estes: *In regard to your vote in terms of refusing to provide congressional sanction for the air war in Kosovo, in late April I believe, I just wanted to express my appreciation for that because I believe that action by Congress took courage. It took courage on your part particularly as an entering Congressman. Secondly, I think it was essential toward bringing about an early resolution of the war, because I believe this administration may well have launched a ground war if not for that action by Congress and the opposition of others. So, I think personally you deserve a lot of respect for that decision.*

Ose: I thank you for that.

Estes: *Secondly, about this tax bill, since I want to get back to my pet question here, what is so important about pushing through these types of tax cuts at this time, when the economy is doing so well, and the primary concern seems to be that the economy may overheat and require and increase in interest rates, where you have the classic Keynesian principles, being that you tax more when the economy is doing well, and you tax less and you spend more money when the economy is doing poorly.*

Ose: Richard, are you an economist?

Estes: *No, I'm a political science major who read a little bit of economics.*

Ose: (laughs) Well, you have touched on a central theme that I find very, very interesting and very important. If you look at the tax bill, in the manner in which it's structured, you'll see that the implementation is very slow. It's spread over ten years. The first year, which would be next year, the tax relief that's built in is very, very small and it reflects out recognition that the economy is going along pretty darn good, and we don't want to provide an undue stimulus that would re-ignite inflation or cause disruptions in the ordinary allocation of capital or anything like that. However, there is a concern on the part of Congress that people who invest, or people who save, or people who are nearing retirement deserve to enjoy the benefit of their investment or their savings or their retirement. The provisions in the tax package on pension reform, on capital gains relief, on indexing for inflation, the capital gain that you might have, the marriage tax penalty relief, the education savings account - all of those are oriented towards providing people the opportunity to enjoy the benefit of their basic productive lifetimes without infringing on the economy's ability to prosper and thrive.

Again, the implementation of the tax package, contrary to what the President might have said or you might have read, is not like flipping on and off a light. It is very gradual, and the reason it's very gradual is, as you pointed out, is to make sure we don't provide an undue stimulus next year or the year after. I think it's one of the very remarkable sound principles of this tax legislation.

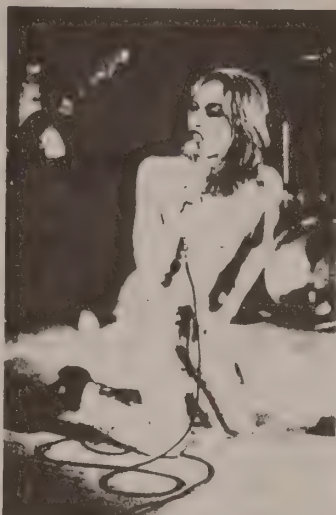
Glick: *I'm not an economist either, but I know the Congress is considering repealing the Glass Steigel Act which puts a firewall between banks and other sorts of investment companies. Alan Greenspan has said he's opposed to that - Glass Steigel was put in during the Great Depression - and he has concerns. What's your position on that?*

Ose: Actually, I sit on the Banking Committee, and the Banking Committee had partial jurisdiction over this issue, together with the Commerce Committee. The bill that we looked at, which is HR-10, is an effort on behalf of both parties in Congress to update some Depression-era laws governing banking and insurance industry practices. What chairman Greenspan has said is that he is concerned about the structure under which a bank might own an insurance company or vice-versa, and who has regulatory authority over that. Treasury Secretary Rubin, now retired, had the exact opposite view of Chairman Greenspan. Now, both Chairman Greenspan and Treasury Secretary Rubin are people who enjoy great respect in Congress because they are excellent stewards of the economy.

What we've been trying to do through the legislative process is work out the differences such that the Fed in one case, and the Treasury in the other, and the economy in the third are comfortable, with respect to the Fed and the Treasury and continue to thrive with respect to the economy. That's the challenge. We have two excellent stewards, and frankly they serve at the pleasure of President Clinton and I give him credit for appointing those guys. But they have opposite views as how to structure the firewalls, that you refer to, between banking and insurance and that's what Congress has been struggling with these last few years.

We finally reported the bill out of the House. We're in conference committee with the Senate. I expect to come to some sort of conclusion when we get back in September, and hopefully we'll put a bill in front of the President that he can sign.

Rock and Roll Reviews



by Megan Garrett

I suppose it's important to have some idea where a reviewer's head is at before you plow through a bunch of his or her opinions, and I realized I've never done that. After all, why waste your time reading a glowing review of some record if it's still crap to you? Conversely, why get angry over a scathing review if the writer simply hates what s/he is reviewing? So I hereby swear I will not write about something I have no interest in, or knowledge of. That doesn't benefit anybody. Occasionally I will be less than complimentary, but only because I expected more, or want to provide a warning against needlessly spending those hard-earned dollars. There's enough negativity shoved in our faces already — I refuse to rant without cause when there are plenty of things I love available. Having said that, my reviews, much like my playlists of the last year or so, have gravitated toward the psych and away from garage. I don't know why — maybe it's my age, maybe it's my job, maybe it's my laundry detergent — hell if I know. I've just found myself enjoying the complexities, the simplicities, the quiet passages, the raging crescendos, the innocence, the omniscience — in short, the contradictions inherent in psychedelic music. As the years go by it's becoming very clear that I am a bundle of contradictions myself — whether this has anything to do with it I know not. I also think it's important I make the distinction between what I play at home and at the station. On the show I strive to constantly find things I haven't played before, because I don't see the point in playing the same stuff over and over, as much as I might enjoy it. It's not about me — I can stay home and do that. I know people listen to KDVS to hear things they haven't heard on commercial stations or ever before, and if I can't do that, I've failed as a KDVS DJ. I am not this strict with myself at home though. I have infatuations with bands, records, even particular songs that can last for years. My love affair with the Zombies, which began with the acquisition of the Zombie Heaven box set on Big Beat, is still going strong after well over a year of near-constant playing. You could drop me off the face of the earth right now with nothing other than that

to listen to and I'd be just fine, thank you. Some connoisseur I am, huh? In a way, these reviews keep me on my toes and make sure I don't just keep listening to the same thing, however great that thing may be. I don't know if that clarified where I'm coming from (I confuse myself quite a bit), but without any further ado — here 'tis.

The Birds — Say Those Magic Words LP (Beat Records)

This 1997 LP collects tracks recorded by this R&B act from West Drayton, England, between '64-'65. Originally called the Thunderbirds, they found themselves embroiled in a legal battle with America's Byrds over the use of their new abbreviated name. Pity little Ronnie Wood pissed away his chance at fame with obscurities like the Jeff Beck Group, the Faces & the Stones, eh? The sound quality is a bit sketchy, but we're talkin' raw R&B here, so pristine recordings are not a prerequisite. I'd have to say the title track is my favorite, with its toe tappin' beat, chugging guitars and sing-along chorus. A close second is the frantic "Next In Line," with its stop-start rhythm and mean harmonica. They also turn in some decent covers, including "You Don't Love Me (You Don't Care)" [obligatory Bo] and "Leaving Here." Even through the sometimes murky sound Alistair McKenzie's vocals ring out indignantly and set them apart from being just another British Freakbeat group. This package could have done with some sort of insert however, maybe something with photos and a history (however brief it may have been) of the band.

The Cops'N Robbers LP (Distortions)

This is a more fully realized package of another English R&B band. From Watford, the Cops'N Robbers were a popular act on the club circuit during the mid-60's. They tended to record cover versions and their cover of Bob Dylan's "It's All Over Now Baby Blue" sold well without entering the charts. What vocalist Brian "Smudger" Smith lacked in looks (his nickname was "The Ghoul"), he more than made up for in gruff charisma and lends that authentic rawness to their sound. My favorites are the menacing bass-driven "There's Gotta Be A Reason," the catchy stop-start of "You'll Never Do It Baby" (covered by the Pretty Things and the Boots) and their cover of "Down The Road Apiece." Cool color cover shot of the band and excellent liner notes by Mike Stax.

The Flow CD (Synton)

My biggest complaint about this 1972 psych rock release is the lack of any band info other than the basic name/instrument listings. I was also confused trying to figure out what song was what because the tracks appear to be numbered incorrectly, although I haven't figured out quite how. Title frustrations aside, however, this is an interesting release that runs the gamut from pretty acoustic ballad to over-the-top psych jam, with a little jazz, blues, wall of guitar noise, synth, and dementia thrown in for good measure. Drummer Steve Starer (cool name right there) is listed as also playing "waterpipe."

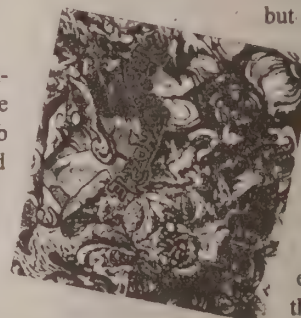
Uh-huh — I think it's safe to say they were all proficient on that "instrument."

Thee Headcoatees — The Sisters of Suave LP (Damaged Goods)

This is similarly disappointing to the Taylor remix record reviewed below in that this is not new material, but a collection of songs originally released on 7's between '92 and '98. This is great if you haven't heard the singles or weren't able to get your hands on them the first time around though. Tracks like "I Gotta Move," "Ballad Of The Insolent Pup," and "Youngblood" are classics to be sure, but there are also a few whose novelty wears off rather quickly, like "My Boyfriend's Learning Karate" and "Come Into My Mouth." Most non-essential as far as their stuff goes, although I must say I like the cover photo of them dressed as nuns with guitars.

Impala Syndrome — s/t CD

Boot reissue of this Chicago quintet, originally out on Parallax in 1969. With 10 tracks clocking in at under 35 minutes, it's a brief record but they make the most of those moments.



Some tracks, notably "Love Grows A Flower" and "Children of the Forrest," capture the flower-power vibes of the time without being an embarrassment, while the Eastern-influenced "Run (Don't Look Behind)" provides a gorgeous finale. Overall the tracks that left the biggest impression were "Too Much Time" and "Let Them Try," both heavy on melody, fuzz guitar and a good strong groove.

Jason Crest — Collected Works Of CD (Wooden Hill)

The story of this band from Kent, England is like that of so many others — they should have been successful but multiple obstacles conspired to banish them to obscurity. The band's earliest incarnation, known as the Spurlyweeves, formed in 1964 and typified the neatly coiffed and suited British beat movement at hand. By 1966, still not having achieved any real success, the band decided they would have to adapt to the changing times were they to survive let alone flourish. Thus the Good Thing Brigade was christened. Armed with long hair and far-out threads, they set out to embrace the burgeoning psychedelic scene. They began to play the hip London clubs, opening for the likes of the Who and the Moody Blues. They were signed

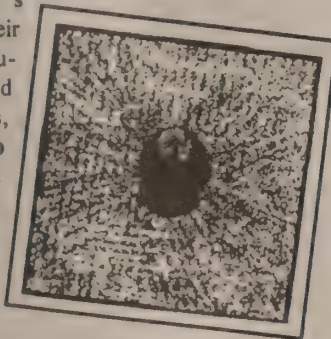
to the Philips label and changed their name to **Jason Crest**, a modified form of the fictional character celebrated in their tune "The Collected Works of Justin Crest." Bad timing and unwise decisions by the label ruined their chances from then on. Their first single, "Turquoise Tandem Cycle," although a lovely obtuse waltz through psychedelia a la **Procol Harum**, was too slow to catch on, while the easily accessible "Good Life" was relegated to the B side. The next blow came after the label sat on its hands debating whether or not to make "My House Is Burning" the next single until the **Move** scored a hit with "Fire Brigade," which not only shared lyrical content but even similar sound effects. So they released the inferior yet catchy "Juliano the Bull," which was well received until Radio One decided to ban it, citing glorification of bloodsports. Once again, the more likely hit "Two By The Sea" languished as a B side. By this point Philips decided the band's lack of a hit must be due to poor songwriting and so the next two singles were thrust upon the band from outside sources. These two flopped, and the band's final single, the poignant "A Place In The Sun," backed with the previously deemed unsuitable "Black Mass," sealed their fate. A mostly enjoyable listen, very similar in sound to the **Complex** records reviewed last issue.

Kennelmus CD (Sundazed)

I knew absolutely nothing about this the first time I listened to it, which is close to ideal for me because I feel slightly more objective. Even afterwards I couldn't really guess when this was recorded - it could have been new. Then when I could stand the suspense no longer, I started in on the liner notes. This Arizona band took their unusual moniker came from leader **Ken Walker's**

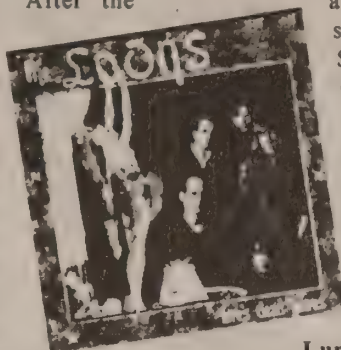
birthname. Their diverse influences included the **Chantays**, **Ennio Morricone**, & the **Electric Prunes**, which accounts for the overall sound, which could be described as a psycho-

delic surf soundtrack. The original album, **Folkstone Prism**, was released in the spring of '71 in an edition of 1000. Three members worked at a pressing plant and with their forty percent employee discount, they literally pressed their own records. Meant to be a concept album, many of the songs' lyrics were never used due to a lack of a suitable singer, so the story was sacrificed. I'd like to hear the songs with the intended lyrics, but the tracks are still great as instrumentals. Lots of different instruments are utilized, including melodica, zither, recorder, and plenty of studio effects. They admitted it took them a long time to sell the original 1000 and that some were even given in exchange for sexual favors. Apparently they really "were in it for the girls, you betcha."



The Loons - Love's Dead Leaves LP (Get Hip)

Excellent release from **Mike Stax's** band. After the



absolutely massive article on Sweden's **Union Carbide Productions** in his **Ugly Things** mag, it's no wonder Stax felt familiar enough with said band's **E b b o t**

Lundberg to produce, as well as add various exotic instrumentation, such as harmonium, harpsichord, sitar and autoharp. The result is a beautifully dense, textured record that deserves repeated listenings. Songs range in feel from dreamy to raucous and all are terrific. Definitely one of my favorite of the current bands, and getting better with each release.

New Dawn - There's A New Dawn CD (Synton)

This is a reissue boot of an ultra rare album from 1970 on Hoot Records by this folk-rock band from Salem, Oregon. The first side's worth of material is pretty decent rock in the slower vein. The opening track, "New Dawn," is essentially a standard pretty rock ballad but is made unusual by a spoken word passage and the sound of waves breaking throughout the song. "It's Time" has a more driving beat and what sounds like the sort of cheap recorders we used to play in elementary school. "It's Rainin'" has some sound effects akin to those old haunted house records, and "Hear Me Cryin'" is a nice melancholy ballad. The best track though is "Dark Thoughts," a genuinely sinister track with lots of fuzz guitar, organ, and affected vocals. The rest of the CD is pleasant and very listenable, if unremarkable.

Pretty Things - Rage Before Beauty CD (Snapper)

First off, I have a confession. Obvious bias aside, I will admit that were this some band I'd never heard of, I probably would dismiss this release after a quick listen. Yet I can't help but take into consideration that this is in fact, a legendary (infamous) band sustaining somewhere in the neighborhood of 35 years of existence, and sounding a good deal more passionate and vital than a lot of bands half their age. This certainly beats the crap out of anything the **Stones** have released as an excuse to tour in the last ten years. That should come as no surprise though; I'm sure they could literally pound the tar out of those spoiled candy-asses too. Now, as for the music, this release is especially interesting because the collected tracks span 19 years of on and off recording, so it's fun to try and guess when each was done. Some tracks are easier to tell, like "Goin' Downhill," whose metallic guitar reminds me of early **Police** and pulsing guitar screams 1980. Other tracks sound quite a bit like

the **Who**. "Passion of Love" is a great pounding rocker, while "Vivian Prince" is a poignant tribute set to a **Diddley** beat. "Everlasting Flame" is so catchy it would seem a natural single, while "Fly Away" showcases **Phil May's** talent for a delicate lyric. Throughout it all, the raw energy and emotion is there. Even the choir of voices providing backing vocals on "Love Keeps Hanging On" can't contain the heart-breaking anguish in **May's** voice. The only song I



can't listen to here is "Mony Mony." Even though it features some sexy back-and-forth between **May** and guest **Ronnie Spector**, I just can't think of a reason

son to ever hear that song again. Terrific pictures of the guys looking as if they'd walked straight out of **Reservoir Dogs**. Equally amusing liner notes by **Mark St. John**, a guy who cared enough to stick with them through nearly 20 years of struggle to make sure the finished product was properly kick-ass. Apparently they'd wanted to call this **Fuck Oasis and Fuck You**, but they were smart enough to recognize that ephemeral quality of such a title. Why would a band who has stood the test of time like the **Pretty Things** be bothered even addressing a bunch of egotistical poseurs destined to become a mere footnote in the history books of rock and roll?

Taylor Meets The Headcoatees 10" (Lissy's)

This record is curious strange indeed. I know next-to-nothing about the DJ dance crowd so I have no idea if they would dig this, but I do know I don't particularly care for this treatment of the **Headcoatees** material. "Have Love Will Travel" is just familiar enough as to irritate me that it was messed with, whereas the remaining 5 tracks are almost entirely unrecognizable. Hell, if I didn't know what I was listening to, . . . well, I wouldn't know what I was listening to. I suppose this is of passing interest as a novelty, but I find the repetitiveness of this kind of music mind numbing. And if you were expecting this to be a **Headcoatees** record, save your money because you will be sorely disappointed.

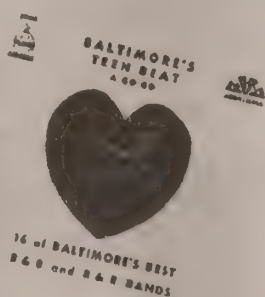
V/A - The Bad Vibrations LP (Fossil)

I don't know where this label hails from, but I'm guessing outside of America judging by the cover, which proclaims, "The Bad Vibrations of 16 U.S.A. lost band". Lack of plurals aside, this edition of 600 compiles 16 rockin' garage tracks taken from the original 45s. I had to laugh after reading the disclaimer that some surface noise was inevitable, followed by "Sorry Tim." Is **Crypt's Tim Warren** so intimidating it's necessary to issue an apology for not mastering a comp on a \$40,000 turntable? Whatever - it sounds fine to

me, and I can't recall hearing any of these tunes anywhere else, which is always a plus. The back cover also features color pictures of the original labels, although that's it for band info.

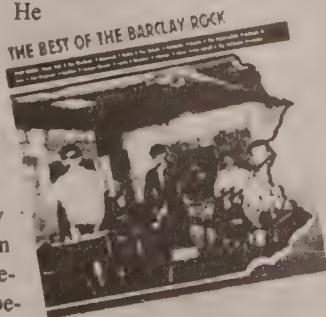
V/A – Baltimore's Teen Beat A Go Go LP (Get Hip)

This reissue of Dome Records 500 Ltd. ed. '66 compilation is packed with lots of great tracks representing the mid-60's garage sound of the Baltimore area. The label's president sponsored local "Battle of the Bands" shows to scout out new talent for this record. Get Hip actually put this out in '97 but dates don't mean quite so much when the material contained within was recorded over 30 years ago, right?



V/A – The Best Of The Barclay Rock Story LP (Get Hip)

This comp was the sleeper of this batch of reviews. The first time I played it I thought it was OK but it didn't leave any lasting impressions. I recently listened to it all the way through and read the liners however, and that made all the difference. The story behind these recordings is an affirmation of the ability of a dedicated individual to turn his passion into opportunity. While growing up in Eastern Pennsylvania, Clay Barclay Jr. participated early on in his father's business, recording and cutting custom acetates of various social functions for clients. Rock and roll was taboo however, so he had to pursue his new interest on the sly. He secretly used his father's tape machine to make live recordings of local bands, but had to constantly tape over them both to avoid being caught and because the tape was too expensive to keep all the recordings. As a result, much material was lost in the beginning. After he began doing professional sessions however, word spread fast and he became one of the busiest independent engineers around. Barclay's involvement in music was not limited to engineering alone, either. During high school he set up a 75-watt radio station at home, and broadcast on the weekends from '62-'64. From '64-'68 Barclay pursued pre-med at Albright College and he and a fellow student convinced the administration the school needed a radio station, which he then set up himself. Barclay Recording Co. continued to flourish and was soon the place to do your record in the Reading area. By '68 Barclay had enrolled in a four-year med program and other engineers took over for him, but



the business suffered. That same year, while studying to become a neurosurgeon (!) he started up again in Philadelphia, but drifted away from rock and roll. He has remained active in the technology aspect up through the present however, pioneering concert recordings and designing award-winning products for Crown Electronics. As for the music, this comp serves as a great time capsule of '60's PA rock and roll, with many tracks sounding remarkably clean. Like I said though, the terrific liner notes by Erik Lindgren turn what would have been just another comp into a tribute to a guy who's tireless pursuits left us with a lot of great recordings.

V/A – Brain Shadows vol. II CD

Minimal packaging – no booklet or info beyond the basics, but with a hand-numbered edition of 500, the folks behind this one probably didn't have the means to put out anything fancy. 20 tracks in all, this one compiles psych similar in vein to the Arf! Arf! Series, with some of the same overlap with other comps that seems to be inevitable in today's compilation-happy garage/psych world. Everything here is interesting, if not necessarily good – for example, **Commodore Condello's S.R.N. Band's** "Sonic Boom," which takes "Purple Haze" and turns it into a rant against jets breaking the sound barrier. Songs range from dreamy to heavy and all are definitely worth a listen. I just wish I knew the story behind them.

V/A – A Lethal Dose Of Hard Psych CD (Arf! Arf!)

This is the third in Erik Lindgren's psych comp series, and is every bit as solid as the previous two. With 23 tracks for a total of 70 minutes, this is again one of the better deals for your money – there's nary a lame track to be found. However, I think the title is a wee bit misleading – I know he's already used "lyte psych" and "heavy psych" for the other volumes, but I would not consider the majority of these tunes to be "hard psych." Most of these songs do not feature the sort of beefy power chord, blazing guitar solo, and all around epic quality I tend to associate with hard psych. That nit-picking aside, this is a great comp with tracks taken from 45's released between '66 and '70. Notes on each song give a concise description of the band's history and the song's context in the period. A pattern soon develops in that the featured tracks tended to be paired on the original 45s with lame, over-produced ballads and brassy-up pop crap. As in past comps, this one borrows heavily from previously issued comps, particularly **Tobacco A Go-Go** in this case, but this is still very worthwhile, especially if you don't have those older out of print comps. Neato brightly colored psychedelic swirlies on the CD and booklet as well.

V/A – Pervirella Soundtrack LP (Dionysus)

I have yet to see the movie, but this sounds just like what I'd think a twisted 90's update of **Barbarella** would sound like. Lots of sleazy garage and more traditional background-type tracks here, mostly instrumental. Most material by **Francois Evans** and the **London Gay Orchestra** (I had no idea such a thing existed), with appear-

ances by the **Diaboliks**, **Bruce Brand**, **Sexton Ming**, and **Bradley Ghoulsstein**. Colorful cover by Shag and bright pink translucent vinyl. Certainly nothing essential but it does make me curious to see this movie.

V/A – Too Much Monkey Business Vol. 3 LP (Ape)

This comp showcases 14 beat tracks recorded from '64-'66 by bands from the U.S., Norway, Finland, Yugoslavia, Australia, New Zealand, Uruguay, Argentina, Brazil, and South Africa. Not surprisingly, most sound more like they came from Liverpool. Good liners on the insert, which tell you interesting tidbits, like the translation of Portuguese tune "Vem Quente Que Eu Fervendo" by the **Tremendoes** means "Deprave Me Hot Elder Lady." Now I dig what the frantic tone is all about

Live Review – The Pretty Things Septem-ber 6, 1999 @ Bimbo's in S.F.

Wow. I thought ? & the Mysterians were impressive. How could I harbor even the slightest of doubts that the Pretty Things would be anything other than incredible? The original '66 line-up of **Phil May** (vocals), **Dick Taylor** (guitar), **John Povey** (keyboards/harmonica), **Wally Waller** (bass), and **Skip Alan** (drums), along with **Frank Holland** (guitar) and **Mark St. John** (you name it, he does it), were touring the country for the first time in 24 years. I had read multiple reviews of shows from recent past which asserted they were better than ever, but I still couldn't help wondering if I would be just a little disappointed or even worse, embarrassed? I should be slapped repeatedly!

We arrived just in time. The doorman informed us the song they were wrapping up as we walked in was the first. The set covered quite a bit of ground, touching on a lot of the crowd-pleasers (Aren't they all though?). There were lean mean versions of earlier tracks "Don't Bring Me Down," "Come See Me," "Judgement Day," "LSD," "Rosalyn," and "Route 66" (on which Alan stepped out from behind the drums to sing in all his wildman glory). There were the "new" tracks from **Rage Before Beauty**: "Goodbye Goodbye," "Goin' Downhill," and "Vivian Prince." We even paid a brief visit to the '70's with "Silk Torpedo." Most amazing to me were the tracks from **SF Sorrow**, which were recreated so perfectly I was in awe. An acoustic "Loneliest Person In The World" paved the way for what was to come. "SF Sorrow Is Born" soared, replete with those great harmonies. "Private Sorrow" was next and served as the moment when the full realization of what I was experiencing swooped down on me. It was so stark and beautiful I wanted to weep. Next up was "Balloon Burning," which made me smile because I remember it was the only song I liked off the album the first time I listened to it (how foolish I was to think it

sounded like Sgt. Pepper!). Last up was Taylor's moment to shine in the vocal spotlight (he'd already shown us he's got plenty of licks left in him) with "Baron Saturday."

I really can't express how privileged I feel to have been there. If someone had told me this time last year that I'd be seeing the **Pretty Things** and they'd be everything I'd hoped for I would have told them to bugger off and stop filling my head with crazy dreams. Judging by the smiles and the energy that lit up the entire band (I'm especially appreciative of May's tendency toward dramatic photogenic gestures - I should have some great pics from this one), I'd say the best is still to come.

Rock / Psychedelic Reviews



by Tim Matranga

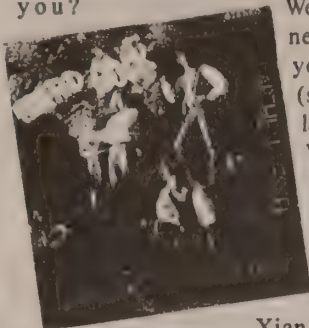
Pax - Dark Rose CD (Lazarus)

Super heavy rock from Peru 1970. Overall an early **Sabbath** and **Book of Taliesyn**-era **Deep Purple** vein prevails. And a dose of loose **Stooginess** to boot. They shake loose from the heavy rock shackles on several tracks and come up with some super-catchy and more melodic material. "Resurrection of the Sun" is one of the better non-metal tracks. Among collectors this record has carried a reputation for being "the heaviest record ever from S.A." according to a writer of a psych distribution list I receive. According to the liners by label guru and Latin American rock historian **George Bonilla**, **Pax** and another band **Tarkus** were two of the ONLY existing early metal/hard rock acts in Peru at the time. **Pax** formed out of the ashes of the outstanding **Shains**, also led by "Pico" **Ego Aguirre**. A most satisfactory listening experience from beginning to end. Mostly sung in English also. - TM

Earthen Vessel - Everlasting Life CD (Gear Fab)

Well Gear Fab has done it now! He's reissued (and in a few cases issued widely for the 1st time ever) some great obscure 60's and early 70's rock like **Cykle**, **Christopher**, and **Psychedelic Crown Jewels 1 & 2**. And now a killer psych rock release by a band formed originally in Lansing,

Michigan. Screaming guitar and wah wah pedal and general rawness prevail from this Jesus Rock band. Maybe that description doesn't sound right to you?



Well maybe you just need to listen for yourself dammit! (sorry, 'scuse the language.) **Earthen Vessel** existed for a year and a half during 1970-71 and left behind one of the premiere examples of a killer

Xian psych LP. Fuzz

sounds and cool breezy co-ed harmonies in spots, so it should easily appeal to fans of the **Growing Concern** and **Neighb'rhood Childr'n**. Or if you're not familiar with either of those bands compare to the likes the **Great Society**, **Jefferson Airplane**, etc. **Dave Caudill**, guitarist and vocalist, stated, "We wanted to be the hardest loudest acid-rock band...and an evangelical ministry." OK, so nearly all of the lyrics are strongly Christian thematically, which might be a barricade if you don't care for those themes. The key to enjoying music such as this is sinking in to the overall effect, the psyched out vibe if you will, much more than simply listening to one part of the music such as the lyrics. For those unfamiliar with the Jesus Rock phenomenon, this type of expression was very much frowned upon by the church. Church officials feared infiltration of psychedelic culture/hippie ethos into traditional Christianity. But Dave says, "We were happy to be offensive, and we were proud to provide a counter-cultural image of religious life." This one gets a very high rating, and like so many other similar bands, it's 30 years late in receiving any recognition. - TM

Alexander Skip Spence - Qar CD (Sundazed)

It's been a few years since the former Sony CD and Edsel CD reissues went out of print. And thanks to Sundazed, a great legendary schizoprenic psych release has magically appeared again in the marketplace.

A reverent re-issue of his now legendary album. Nice job! Warning to the uninitiated: If you have not heard this material, you may be surprised to hear that there is nothing quite like this record. Wow. (no pun intended) Sure he did time in **Moby Grape**, **Airplane**, and **Quicksilver**, but this is where something sorta haywire went real haywire after he just got out of a mental hospital in New York and rode a motorcycle into a Nashville studio! Everything was recorded in one day on December 16, 1969. He played all instruments: all guitars, bass, vocals, drums. Then he rode back to California. 30 years



later the soundscapes come out in a psychedelic haze like on "Gray/Afro" as if they could have been recorded yesterday. It's a record that would be very tough to date if you had not heard it ever before. The late **Spence** has finally received some of the overdue credit for doing something previously not thought possible, although no one can really say for sure what that was! The tracks were put together in a way that defies normal logic, mesmerizing and fascinating in such a way that the record never quite sounds the same twice. You can ruin a good thing by over-describing it, so this is where I'll leave off. Any serious psych music fan should feel compelled to pick this up as it's easily one of the top demented psych records of the late 1960s. And I'm only one person in a long line of reviewers who will be saying the same thing. By the way, the 5 bonus tracks collectively clocking in a little over 5 minutes are nothing special compared to the main course. It's just fooling around in the studio, merely an afterthought. But since they are there I thought I'd let you know! - TM

Blessed End - Movin' On CD (Gear Fab)

Another entry to the list from the GF... This is one of the more exciting LPs I had been waiting to hear for a while. And it's a relief that I won't have to pay up the nose for some European boot. GF does it right, issuing product legally (!!!) from tapes and with band member consent. And this one comes with the stark original artwork - the simple title sleeve cover art. **Doors** fans will like this, as it reminded me of parts of the **LA Woman** album on first listen. But that's too easy of a comparison to make really. They go well beyond the typical **Doors** sound and take it into uncharted territory. Now that I've listened to it several times, I have to say they had real vision for unique organ-driven psych sound. Some tracks have strong spiritual references, a morbid downer tone. This should appeal to fans of later garage/psych and early 70s rock, but not to the strict garage purists. - TM

Kak - Kak-Ola CD (Big Beat)

After much anticipation, the **Kak** CD is finally here! And the music and package have exceeded my expectations. **Kak** included **Gary Yoder**, **Dehner Patten**, **Joseph Damrell**, and **Christopher Lockheed**. They were from Davis CA, and they only existed for several months. But they packed an incredible amount into that short time. They made very little in sales at the time of release of the record, but their legacy has slowly grown over time to the point that the "Kak" name is well-known name among psychedelic connoisseurs all over the world. At any given time around the world, I can say with confidence: SOMEONE out there is listening to the **Kak** record. *Right now!!* They may be in Brazil or Singapore, Japan or Italy, Israel or Finland, but they are out there! This may seem odd to the average Davis/Sacramento resident who might not be familiar with the critically acclaimed band. **Kak's** only full length LP record came out in the late 60s on Epic and was quickly shuffled aside, under-promoted by the label, and the band broke up and went their separate ways. Well this CD has righted many past wrongs and

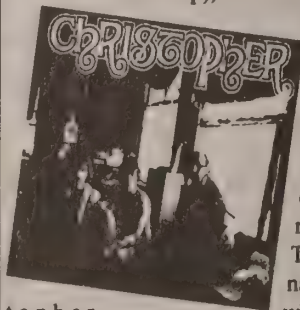
has shed light on this previously ignored fabulous release! I'm happy to say the sound quality is excellent, and there are several bonus tracks. Some of these were recorded live at KDVS 30 years ago (!). These tracks are primarily acoustic guitar jams. Compiled and produced by **Alec Palao** (whose name is associated with many of the finest 60's reissues). The CD is out now but may be hard to get. If you have trouble locating it, call me on my radio show. Sundays 10pm-midnight. — TM

V/A — Psychedelic Experience vol. 1,2,3 CDs (Mystic)

Some outstanding tracks on this series! All volumes equally good, so you don't necessarily need to start with #1, as that might be the 1" one to sell out soon. Fans of obscure garage psych will find some cool tunes on here such as those by the **Unsettled Society** and the **Raving Madd**. Not to mention the killer black psych by **Scorpion** (from the 45 "I'm Only Human") About two thirds of the tracks aren't familiar from other comps, and they're primarily good tracks, so I'd say comp fans will need to add this to their shopping list. Definitely ranks in the upper 20% of 60s compilations. (I've heard oh, just a few hundred) I knew I had to get it upon sight of the ultra cool cover. And they are imports from the UK so be prepared, they may be more spendy than you're average CD. — TM

Christopher — s/t CD (Gear Fab) and LP (Akarma/Italy)

Great HARD rock reissue with tinges of psychedelia. If you liked Gear Fab's **Stack** CD reissue, you'll like this one as well. These guys played in many of the same venues as the **13th Floor Elevators**, **Josefus**, the **Moving Sidewalks** (pre-**ZZ Top**), and **Johnny Winter** in the



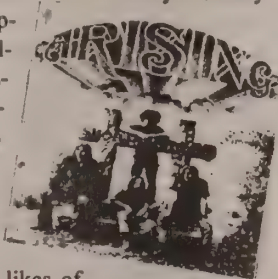
early days in Houston. In 1970 Metromedia pressed 1000 promo only copies of their original mega-rare LP. They took their name after St Christopher, who was stripped of his sainthood, as the band felt they had been when they were "asked" to change their name from **United Gas**, due to a slight similarity to Pacific Gas & Electric. Don't let this record's major label status fool you into thinking it's common. It's tough to find an original of this LP in any condition nowadays. It's DAMN rare! And a mighty worthwhile artifact, finally reissued legitimately, thanks to Gear Fab. Vinyl hounds note: the pricier import vinyl on Akarma has much better cover graphics compared to the Gear Fab, although the sound quality for both is excellent. — TM

Short Cross — Arising CD (Gear Fab)

Once again thanks to Roger at Gear Fab for sending down some great CD's for review and airplay on KDVS. There's a few tracks on here I like. In general brand of early 70s rock is not my thing.

But in this case it's done well (in parts). I know this early 70s white-boy heavy-

blues-rock sound appeals to some of collectors/music fans, especially if it's a private press. And this fits the bill, originally released on Colpar records 1971. They took their cues from the likes of **Grand Funk Railroad**, **Led Zep**, etc. You'll be hearing their track "Wastin' Time" among a few others on **Kicksville** this quarter. —TM



Suck — Time to Suck CD (Import)

I know little about this band except they were from South Africa. And it has a reputation for being one of the loudest & rarest records of its sort from all around the world. Damn loud! If you're a fan of early hard rock/metal, this is one that must be hard to be appreciated. And it's not exactly a CD you'll find in the "moldy oldies" section your local Tower or Borders either. Has one bonus cut, the 7 minute "Warpigs" not on the original album. —TM

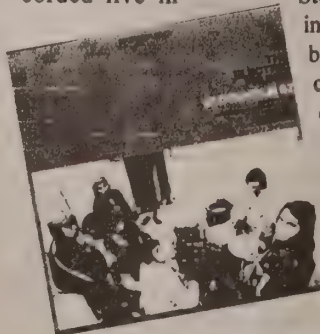
60's Garage Unknowns — Psychedelic Crown Jewels Part 2 CD (Gear Fab) & 2LP set (Akarma/Italy)

An absolute must for the garage or psych fan! Plenty of rare and previously uncompiled punkers.

Roger did an excellent job on this fully legal compilation. I like this one better than #1 simply for the reason that there's a ton of stuff here I wanted to hear and it's all good! When's the last time you could say that about a comp! Standouts include the **Marauders**' "Our Big Chance" and the **Jelly Bean Bandits** non-LP track "Salesman." Beats out 95% of other comps, Very well selected cuts. — TM

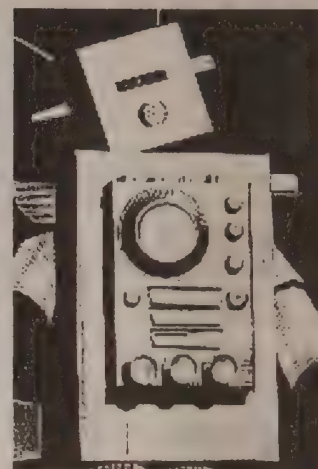
Electric Prunes — Stockholm 67 CD (Heartbeat)

If you ever wondered if their live performance held a candle to their amazing body of studio recordings...wonder no more. This CD, recorded live in



Stockholm Sweden in 1967, is one of the best 60's live recordings I can recall hearing. It is comparable in quality to the **Oxford Circle's** 1966 Live at the **Avalon** Recording from **Big Beat** (which gets only the highest marks!) You get the Prunes raw & full force, Nothing held back. Every track is good. — TM

Industrial Reviews



by Ben Arp

Aaron Sutcliffe - Aaron Sutcliffe (Energy Rekords)

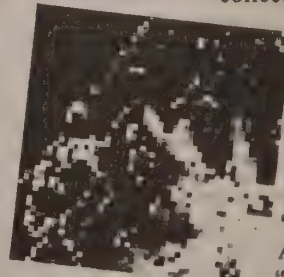
This was one of those things I've heard about and had to track down. Who could resist four Elvis covers done in part by **Eskil Simonsson** of **Covenant** and a member of **Elegant Machinery**? I sure couldn't. I was pleasantly surprised. The standout track was clearly "You're The Devil In Disguise" although I get a kick out of the **Suicide** influenced version of "Money Honey". Recommended for fans of Elvis, but maybe not for fans of **Covenant**. This one isn't for anyone and if you totally despise Elvis then I'd steer clear. —Energy Rekords, Box 147 SE-343 32 Almhult, Sweden

Abscess - Punishment & Crippled Reality (Gashed!)

Abscess is one of those bands previously only available on import that I really wanted to check out. Thanks to Gashed! I was finally able to do so for a reasonable price. I was pleased to find a decent electro album with a nice mix of guitars at times that created an overall enjoyable listening experience. Favorite tracks included "Thrillseeker" and "Dying Culture". —Gashed!, P.O. Box 1176 Station M, Calgary, Alberta Canada T2P 2K9

Android Lust - Evolution (Tin Man)

I was very excited to hear that a new Android Lust CD was being released. Evolution is a collection of remixes from



Resolution along with some new tracks and a cover of **Bauhaus** "Slice Of Life". The remixes are done very well, especially the **Gridlock** remix of "Cherished Agony". Another standout track is "Where Angels Lie" that

can also be found on the latest **Tin Man Records** label sampler. Also, strong remixes from **Cydonia**, **Occultotechnologies**, **I, Parasite** and **Crocodile Shop** round out this exciting EP. Not to mention the CD also contains a video of a live performance of the track "Refuse" that can be viewed on your

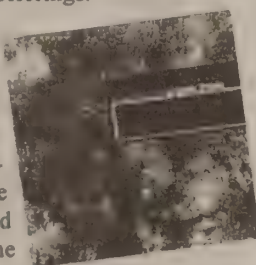
computer. -Tin Man, P.O. Box 1114, New Brunswick, NJ 08903

Blink Twice - The Demon Haunted World (Possessive Blindfold)

The latest Blink Twice is very good. Not quite as overly impressive as *Newer Unknown Breeds*, but a very strong release. Most of the tracks are pretty long and acutally progress nicely and are able to keep the listener involved for the entire trip. Highly recommended! -Possessive Blindfold - www.possessive-blindfold.com

Converter - Shock Front (Ant-Zen)

Quite possibly the best power noise release Ive yet to hear! Scott Sturgis of **Pain Station** is back with a vengeance as Converter and churns out ten extremely intense offerings. This music is heavy distortion, heavy beats; just heavy... and being packed with sheet metal liner notes makes the entire package heavy. Recommended for anyone into **Sonar**, **Noisex** and the like. Check out the tracks "Conqueror" and "Shock Front", the first two tracks, and therell be no turning back. A LP is also available on Hymen Records that features more tracks by this up and coming power noise superstar. -Ant Zen - www.ant-zen.com



Decoded Feedback - EVOLution (Metropolis/Zoth Ommog)

The latest EP from Decoded Feedback doesn't disappoint. The first six tracks on the EP are brand new tracks and are quite well produced. We are then treated to some great remixes of the tracks "Relic" and "Bio-Vital" (from the album *Bio-Vital*) from the likes of **In Strict Confidence**, **Din Fiv** and **Aghast Few**. The final track is a cover of the song "Bio-Vital" by the band **Frozen Autumn**. All in all, a strong release and recommended to those into electro-industrial. -Zoth Ommog, www.zothommog.com

Dive - Two Faced Man (Daft)

Brand new single from the upcoming Dive full length. The first track, "Two Faced Man", is classic Dive; distorted beats with growly vocals like only Dirk Ivens can do. The next track, "Waiting and Burning", is more subdued featuring a looping beat and Dirks vocals are less distorted; this track reminds more of some of the later tracks on the *Snakedressed* release. "Blindness" is up next and is composed of a rapid looping beat and more distorted Ivens lyrics. It finished up with an excellent remix of "Two Faced Man" by **Monolith**. Recommended! -Daft Records, P.O. Box 46 - 9120 Beveren Belgium

N-Vitro - Collection (N-Vitro)

An awesome release by Sacramento act "N-Vitro". I'm lead to believe this is a "collection" of older and newer material by N-Vitro judging from the title. Anyway, this release is packed with 8 tracks of wonderful dark electro industrial music.

The vocals complement the music (and at times remind me of a cross between **Oneroid Psychosis** and **Snog's** vocal styles). As far as I know, the only way to get this is to see N-Vitro live (a great show by the way) and get one from them. Well, worth tracking down though. I hope to hear more from N-Vitro in the near future and believe they'll be a force to be reckoned with in the electro scene for years to come.

Testube - Bioplaza (Testube)

Bioplaza is a very strong entry into the field of electro-industrial. From the first track, "Byproduct", to the last, "Stun Relic", I was completely impressed with the release. I really liked the tracks "Convinced" and "Lost Contact". Testube has a good thing going and I hope to hear more from this artist soon. Seek out *Bioplaza*; you wont be disappointed! -Testube, c/o Jeff Danos P.O. Box 554, Englewood, CO 80151

Tumor - Seelenfresser (KickBox)

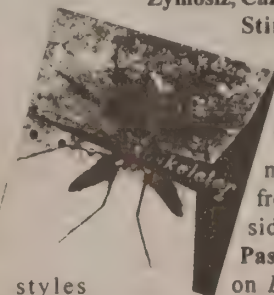
Tumor is back and if you liked *Neues Fleisch* then you'll be all over *Seelenfresser*. The humor in Tumor is still present with tracks like "I <heart> My Chainsaw" and "Come To Daddy". Also, the harsh unintelligent industrial dance beats are there on "Seelenfresser", "Sargenal" and "Deathrace 666". Track four, "Meister Des Blutes" has an almost hip-hop feel to it that made me think of the title track on Dive's *Snakedressed* album. Highly recommended release by Tumor for any power noise heads. KickBox - P.O. Box 1127 36094 Petersburg Germany

VIA Cybonetix 1999 (DSBP)

Another good release from the DSBP label. The compilation features excellent tracks by some up and coming bands on the electro scene. Check out the tracks by **Diverje**, **Infrastructure**, **Frontrunner** and **Fockewolf**. Available direct from DSBP, check it out if youre an electro-industrial fanatic! DSBP - www.dsdp.cx

VIA Exoskeleton 2 (Possessive Blindfold)

The tradition continues... an excellent compilation at a low price. I was shocked by the roster that makes up the two discs of *Exoskeleton 2* as it's a virtual "Who's Who" of power noise and dark industrial. You get tracks from **Winterkalte**, **Zymosiz**, **Cazzodio**, **Ah Cama Sotz**,



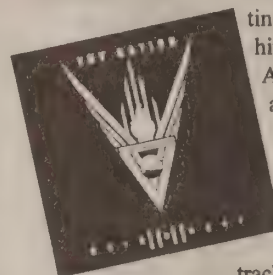
Stin, **Scatzor**, **Hypnoskull**, **P.A.L.**, **Savak**, and **Blink Twice** to name a few. We're also treated to not one but 3 tracks from various **Gridlock** side projects (**Dryft**, **Paste** and **Under**). The on *Exoskeleton 2* range styles from dark ambience, to power noise, to (nearly) digital hardcore, to experimental. Pretty much something for everyone on this one, also, as far as I know everything on here is unreleased or exclusive so hunt this down! Possessive Blindfold - www.possessive-blindfold.com

V/A Noise Kills Punk Dead (Opulence)

Contrary to what some might think, this is indeed a noise compilation and *not* a punk one. Anyhow, what to expect is 67 tracks, mainly consisting of harsh noise. My favorite track is probably the one by **Magmax** which is really intense. There is also a strange track called "QBBBQ" that I still dont fully understand. Lots of quality bands and tracks on this and far too many to list here. Check it out!

VNV Nation - Dark Angel (Dependent)

"Dark Angel" is the first single from the upcoming *Empires* release by VNV Nation. The first track "Dark Angel -gabriel" sounds a lot like **Praise the Fallen** era VNV Nation and is destined to be a dance floor hit. The next track, "Dark Angel - azrael" serves as an alternate version of the track, has a different beat and is much longer. The third and final track, "Tempest", is a slower track, much like "Forsaken" with softer vocals. -VNV Nation - www.nation.demon.co.uk



Compact Disc Reviews



by the Anti-Hero

Various artists - Hot Curly Weenie Vol. 2 (Recess Records)

This C.D. is one of the best compilations I have ever heard. It has previously unreleased songs from **Dwarves**, **Jag Offs**, **Kankersores**, **The Crumbs**, **The Grumpies**, **Les Turds**, **John Cougar Concentration Camp**, **Berzerk**, **Stun Guns**, and **F.Y.P.** On this comp. is the best **Pud** song ever, "Momma". It also has some **Quincy Punx** on it, so it has to be awesome. One reason I like this C.D. is because all the bands have a different sound. Another reason I like this C.D. is because it's all good punk rock. This C.D. is one you may want to get a hold of if you like good punk rock. If you like that **Fat** records music then don't buy it let a real punk rocker buy it.

Rating ***** out of *****

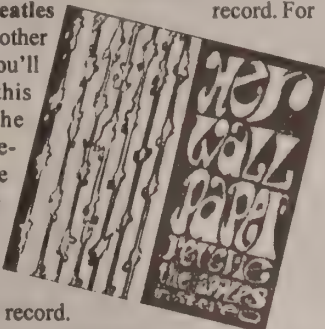
Apples in Stereo - Her Wallpaper Reverie (Elephant 6/SpinArt)

Other than the first two songs, the c.d. is really good. It sounds like *Fun Trick Noise Maker* (another Apples in Stereo C.D.) combined with an early Beatles record. For

people who like other Apples songs you'll probably like this one. I think the Apples are awesome and are one of the best indie rock, weird rock bands. I highly advise listening to or buying this record.

Even a non Apples fan should check this out. Suggested tracks 5,7,11.

Rating ***** out of *****



Diesel Boy - Sofa King Cool (Honest Don's Hardly)

I think this is one of the worst bands I've ever heard. All the songs sound the same just like the bands on Epitaph and Fat records bands. They sound just like Pennywise and NOFX. I advise all people who like Fat record bands to buy this. All they sing about is how they just lost their girl friend or a girl they like. This c.d. is lame, and I personally will never listen to it again.

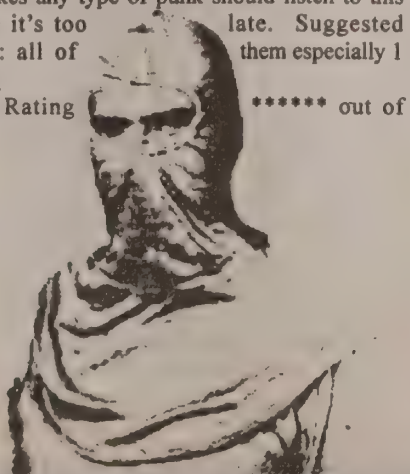
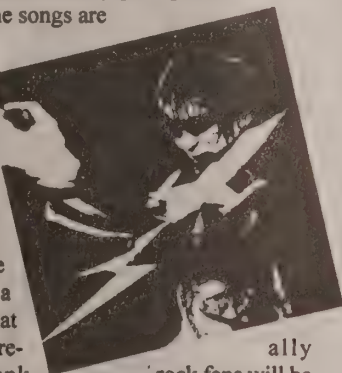
Rating * out of *****

Guitar Wolf - Jet Generation (Matador)

Jet Generation is one of the best c.d.'s all year. It's what I call really good punk rock. A few of the songs are

fuzzy at the start but it goes away immediately. Some of the songs they sing are in Japanese so I have no idea what they are singing. It has a unique sound that makes the C.D. re-good. Most punk rock fans will be pleased with it. Out of all the c.d.'s I reviewed, this is the very best. It isn't too much rock or too much punk; it's just enough of both. Every person who likes any type of punk should listen to this before it's too late. Suggested tracks: all of them especially 1 and 8.

Rating ***** out of *****



Rock and Pop Don't Stop



by Denise

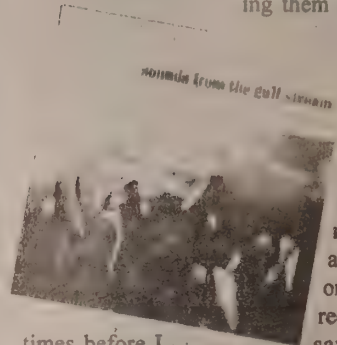
Hullo. My name is Denise a.k.a one half of Rock & Pop Don't Stop! My much more appealing and attractive identical twin named Niki is the other half. It's been brought to my attention that I'm the wierd-o depressed one. Yes, it is true, but I thought I was covering it up pretty well. I'm the one on those lonely Saturday nights (9-11pm) playing you the songs to make you more depressed apparently. On the other hand, Niki is playing you **POOPIEHEAD**, **BUGBITE**, and **BUNNYGRUNT**, etc. to get you up and bopping. My **QUASI** and **JOY DIVISION**, and I don't even know what else it is that is depressing you, is reverse psychology. This is how depressing it could be ~ you could be living my life. Manic - depressive, got dumped twice over the summer, much more attractive identical twin, winter's coming which probably means everyone I know goes on suicide watch, and a radio show. If you thought I played depressing stuff before . . . watch out! This is what's keeping me afloat.: **MARINE RESEARCH**, **MATES OF STATE / FIGHTER D**, the **DELGADOS**, **QUASI**, the **AISLERS SET**, **SLUMBER PARTY**, therapy, friends, and you!

Oh yeah, read my **MARINE RESEARCH** and **DELGADOS** reviews, and tune in for **ROCK & POP DON'T STOP!**

MARINE RESEARCH - Sounds from the Gulf Stream (K)

Anticipation is a strange thing. You're excited about something and you want it to be good. It's nearly inevitable that you will build it up so much that it could never live up to your expectations. Upon first exposure you will probably be disappointed, but if you take it for what it is you will find that it was worth getting all worked up about. What in the hell am I talking about? **TALULAH GOSH** was before my time, but thanks to the K records reissue I can enjoy it. Then there was **HEAVENLY**.... one of the most important bands in my live ever. When **HEAVENLY** ended abruptly I would stay up wondering if the four remaining members would ever be heard from again. Then word came about **MARINE RESEARCH**.... Anticipation was killing me. **MARINE RESEARCH** released a two song single and a split single with **BUILT TO SPILL** covering each others' songs.

When I found out there was going to be a record it was almost more than I could take. I was counting down the days to hearing the record, and seeing them live.



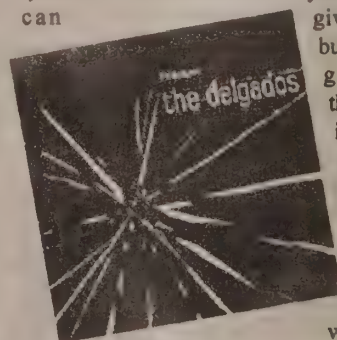
Well connected Niki made me a tape of the record at the beginning of July. I'm

ashamed to admit that I felt disappointment. I only listened to the record maybe two times before I

saw them play. Seeing them live ended up being as magical as seeing **HEAVENLY** live. I had often wondered if anything would compare. The thing is: they're not **HEAVENLY**. Once I accepted them as **MARINE RESEARCH**, everything was put into perspective. After the show I heard "Sounds from the Gulf Stream" in its own light, the debut record from **MARINE RESEARCH**, and what a brilliant record it is. It's a different sound - a bit slower, a bit mellower, more . . . together? No, cohesive? No, adult? No, mature? I can't put my finger on it, but in the grand scheme of things it is just what the world needs. On to the songs: Ten glorious songs! Two ("Queen B" and "Y.Y.U.B.") were released on a single. Of the remaining eight "Parallel Horizontal," which opens the record, is a perfect pop blast - I love those handclaps! "You and a Girl" slows things down a bit but the pace is picked right up again with "Hopefulness To Hopelessness" perhaps the most **HEAVENLY**ish song on the record. Other standouts are "Venn Diagram" (my personal favorite) and "At the Lost and Found." Every song is excellent and I'm not just paying lip service. This will go down as one of my favorites of all time.

THE DELGADOS - Peloton (Chemikal Underground)

If you're looking for me to dissect and analyze this record for you, stop reading! I can give you nothing, but this record can



give you everything. This record is a mood. Some of the songs are astonishingly beautiful, some are more "rock," some are overwhelmingly sad,

but all are completely amazing.

People who take the time to listen will be rewarded. I've only read two other reviews of this record (both as awe struck as this one) but I didn't feel that either got it right. I don't like comparing one band to another. I will tell you that they are Scottish but don't sound like any other Scottish band I can think of. I will also tell you that they are officially a four piece - three boys and a girl. On this record they are assisted by a three person string section, flute, clarinet, piano, and percussion. I guess that everyone has a different opinion of what makes a record

good. Some people like lyrics, some like the music, some like the vocals, and some like it all. This record offers it all. Both boy and girl vocals which is nice for variation. The lyrics are amazing, and the music offers a perfect compliment. I believe that the additional musicians (especially the strings) really were a wise addition. Once again I've managed to write about a record without really explaining what it sounds like. It's a great record to actually listen to, and also good for background music while talking to a friend in a quieter setting. Please give this record a go. Absolutely a masterpiece in my book... A hands down favorite... I think you get the picture.

A-A-A-A-A-Agitated



by Kris P. Helicopter

Note to reader: you probably won't enjoy anything recommended below...truth be told I didn't really enjoy any of it either. But I gotta write something! None of this shit is as good as choice **Doobie Bros.** (well, with Mike McDonald anyway) so read at your own risk. If my flowery prose cons you into wasting your money on a pile of shit, then you're a sucker and I win. Merely, then, take the following as advice on what's worth looting from the record emporium during the coming millenium riots....

T.V. Jones featuring Deniz Tek - "Eskimo Pies" b/w "Skimp the Pimp" (Nomad)

Pre-Radio Birdman (1974) work from the man that brought the Stoooge myth to the land of Oz (some might say they still haven't recovered); the liner notes say these songs come from a cassette Tek found lying under his couch. I might feel luckier finding a nickel down there than "Skimp the Pimp", some kind of embarrassing proto-"Stray Cat Strut" (the liners also say they were doing **J. Geils** covers along with the obligatory **Stooges** and **Velvets** at the time), but "Eskimo Pies" is a ripsnorting gem that calls to my mind top **Thomas Jefferson Slave Apartments** (a top thing indeed).

Victoria Vein and the Thunderpunks - "Rear Guard Action" b/w "Other Things" (Anopheles)

The sleazy swagger of "Rear Guard Action" couldn't have won these guys many friends down in Chickasha, Oklahoma in 1974, but it's pretty high quality Dollsish R&B-glam. "Other

Things" is a more punk affair, with guitar leads that could've come from a **Deep Purple** record and a strangulated vocal performance that sounds as desperate and alien as these freaks must've felt. Music doesn't get any more "outsider" than this, folks. Brought to you courtesy of ex-KDVIate Karl Ikola's Anopheles imprint, members of this band went on to the damage-rock band **Debris**, whose previously impossible to find work will also be collected on an upcoming Anopheles CD release. Quit pretending your suburban life is so difficult, and pick up both as soon as possible.

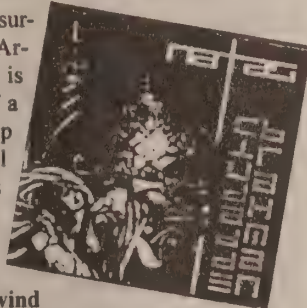
Iron Monkey/Church of Misery - *Split Full-Length CD Release* (Man's Ruin)

Natas - *Ciudad de Brahman* (Man's Ruin)

Acid King - *Busse Woods* (Man's Ruin)

From the most foolishly "mission-to-rawk!" label around these days (you'd do best to pick up the interesting titles before they file chapter 11, I give them about three more days) comes this trio of semi-to-damn-fine metal slabs. The IM/CoM CD compiles one previously released ten inch from each band; IM is the rare stoner metal band that remembers that **Black Sabbath** wrote some fast passages too, and their riffs hang together quite well though the cackling vocals are a bit dimestore. Church of Misery is a full-on Sabbath tribute from Japan; their "Ozzy" has a thick Japanese accent and is only really palatable as comedy. Their songs are all named after serial killers (a la **Dahmer** and **Yacopsae** before that; sez Rijk) and the whole affair is too ridiculous to believe.

Natas is a surprisingly subtle Argentine band that is really on more of a modern psych trip than the typical biker-bands on this label. The songs are mostly instrumental, in fact, and fans of **Hawkwind** or early **Pink Floyd** might even find something to like here.



think (confirmed by checking www.mansruin.com - it's Dale Crover of the Melvins' wife Lori's band)), and powerful rhythms to get your head a-slowly banging.

The Birthday Party - *Live 81-82* (4AD)

It's probably safe to say that nothing else 4AD has ever released rocks this hard (though I've definitely been surprised before) - this is the Birthday Party at their absolute peak. While many "goth" frontmen probably got their audience-baiting shtick (at least indirectly) from Iggy, this a band that (at

one time) understood that without the **Stooges** Iggy would've just been another useless art-casualty (c.f. his entire solo career). This, however, is the perfect synthesis of Stoooge based lumpeness, atonal, caterwaulic-guitar skree, powerful **Velvets** anti-rhythms, and punk attitude. In this context Cave's posturing actually adds to the fun; ain't rock and roll a goddamn fucking miracle?

Deerhoof - *Holdypaws* (Kill Rock Stars)

Chapter two in their argument as to why they're the best indie-rock band on the planet. This is yet more total brilliance from these fractured minds, but it's damn hard to describe...it's sorta no-wave, sorta pop, sorta rock, there are sorta songs, they are sorta sung, the singer sorta sounds like a bird, the band sorta sounds like a band, this is sorta for fans of **Blonde Redhead**, **Unwound**, **Sonic Youth**, **Captain Beefheart**, **Yoko Ono**, **Mars**, etc. but also sorta for everyone else. Anyway see them live if you're not convinced (they're from SF and actually play in Davis every once-in-awhile). They'll have bouncing up and down before you have time to wonder why.

Bardo Pond - *Set and Setting* (Matador)

This astonishing album opens with a noise-rock update of the Muddy Waters stomp that goes on for a glorious ten minutes or so; when it comes to heavy these guys understand their sources. This is the best Bardo Pond album there is because it's like an encyclopedia of heavy that nevertheless manages to maintain its mood throughout and never sounds as cloying as all that implies; it's almost like they improvised their way to nirvana. There's a moment on here where the Big Muff kicks in and then comes this harmonica out of nowhere that's like the history of heavy metal in three notes, Jim. Plus there's the fastest song I've ever heard from these stoners, a palpably pissed-off Isobel (I'll take this over her wispy, "angelic" side any day), moaning fiddles, moaning everything, and it all seems to be over in minutes. A truly remarkable achievement - album of the year no question.

The Hellacopters - *Grande Rock* (Sub Pop)

Turbonegro - *Apocalypse Dudes* (Sympathy For The Record Industry/Man's Ruin)

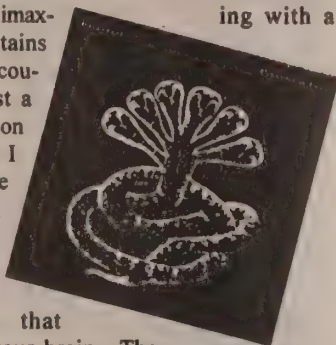
Gluecifer - *Head to Head Boredom* (Devil Doll)

From the land of the rawk revival, Scandinavia, comes this triumvirate of new-to-the-states releases. While the Hellacopters are one of my favorite bands of the decade, that fact only makes this record all the more embarrassing. This record has none of the energy, hooks, or punk attitude that make their other records so damn great; what we get instead is a half-assed boogie album produced like a fucking barrelhouse turd. Guitars are next-to-invisible (though there's plenty of that there pianer to get yer redneck prick stiff). My quick consumer guide to this "next-big-thing" goes: 1. *Paying the Dues* (soon to be domestically released by Sub Pop; this is one of my top five records

of the decade), 2. *Supershitty to the Max* 3. *Disappointment Blues* EP, 4. the "Down Right Blue" single on Subpop. Avoid this and the split with Gluecifer and you're good to go. Speaking of Gluecifer, their new domestic album is actually a collection of songs recorded a couple years ago, when they were still ostensibly a punk band. They are the most basic of the three bands, but this album catches them in a *Motorhead* style amphetamine-fury, with vocals that remind me of the guy from the *Cult*. This would make a totally fine and furious accompaniment to your two day Harley joyrides.

As for *Turbonegro*, well, they deserve their own special paragraph. Their career is a mess, their older stuff is all bad in completely different ways, their fashion sense (prominently featuring dark denim, moustaches, and corpsepaint) is as incongruous as their history, and yet, somehow, they had it within them to write and record this glam-punk masterpiece. Opening with a bombastic song that somehow uses the fall of Rome to predict a Mad-Maxian world where "apocalypse dudes stomp teenage ass" in the name of "real cool pizza," moving on to a song about orgasmic self-destruction that steals its hook from *Blondie's* "11:59", and climax-

ing with a song that contains the immortal couplet, "I'm just a kid but I'll soon be dead / All I want is some good head", this record is just full of hooks, riffs, and phrases that won't leave your brain. They might be dismissed as sexist, but that would assume that their songs are about women....I'm pretty sure that's not the case. All in all it adds up to another album of the year, no question at all.



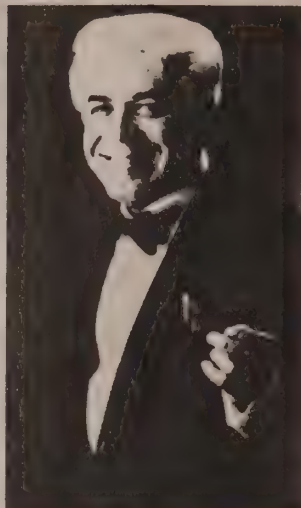
Angry Samoans - *Play the Songs of VOM, 1978 Demos* (Bulge)

For those that don't know, *VOM* was the late seventies punk band featuring popular music critics R. Meltzer, Metal Mike Saunders, and Gregg Turner, that evolved directly into the legendary Angry Samoans. This new 7" has the Samoans covering the KDVS classics "I'm in Love With Your Mom" and "Too Animalistic" and is worth getting if only because the originals are completely impossible to find (unless, of course, you request them on KDVS with you tape recorder cocked and loaded). A must have.

Pierre Henry "The Secret Love Life of the Octopus" (Dolor de Estamago)

This strange little 7" comes from a label out of Mexico City, of all places, and features bits of the soundtrack from a short film about an Octopus made by French surrealist Pierre Henry in 1968. It's a very curious artifact, consisting mostly of bubbling noises and some hissy French narration. For those that like to think about things about which they don't know what to think, and fans of proto-noise, tape-collage type stuff as well.

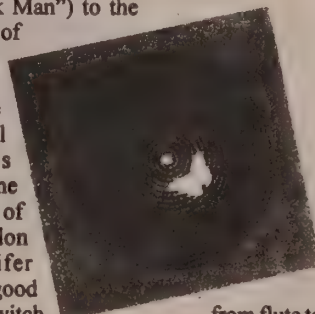
Classy Modern Sounds



by Brian Faulkner

Bardo Pond - *Set and Setting* CD/LP (Mata-dor)

You know, I like lots of bands and all of that, but there are very few bands that I actually get excited about, anticipate a new release to the point where I track it down the day it comes out, and all of that "fan" kinda stuff. Bardo Pond is one of those few, and the fifth album by these Philly space/sludge does not disappoint in the least. No huge stylistic leaps here, but instead a continued refinement of all of their strengths, and it continues to pay off in a big way. HUGE production, from the wall of slide guitar at the intro to the first track ("Walking Stick Man") to the monstrous riffs of "This Time (So Fucked)" and the massive "Again". Isobel Sollenberger's vocals remind me more and more of both Kim Gordon and Jennifer Herrema (in a good way), and the switch from flute to violin makes for some great new textures. A major band that deserves time on your record player. On tour this fall.



Bevis Frond - *Vavona Burr* CD/LP (Flydaddy/Woronzow)

Dunno what else to say about Nick Saloman and his Bevis Frond that hasn't already been said a million times, so here ya go- yet another batch of great songs, 60's/70's styled rock riffage, capped off with Nick's damn near perfect guitar solos, which range from beautifully melodic to Hendrix-esque freakouts. It may not be my personal favorite Bevis album, but that is only meant in a self-referential sense- it's still better than just about any other record I've heard this year. Live album due out on Worozow momentarily, which should kick hard, and touring the US in October 1999, so keep an eye/ear out.

Latest news- Looks like they are playing at Old Ironsides in Sacramento on Oct 7th! Check with the club for confirmation

Musica Transonic- *Swing Strong Mod* CD (PSF)

Their most overtly jazz sounding release yet. Sure, they have turned down the in-the-red level

recording levels, so you can now clearly make out all of the instrumental interplay more easily, but it somehow just isn't quite as interesting to me. Fans of early (good) jazz fusion groups such as *Tony Williams Lifetime* and *Mahavishnu Orchestra* might well dig it though. If you haven't heard them I suggest buying any of the first three MT releases (all on PSF) instead.

Acid Mothers Temple and the Melting Paraiso UFO - *Pataphysical Freakout Mu* (PSF)

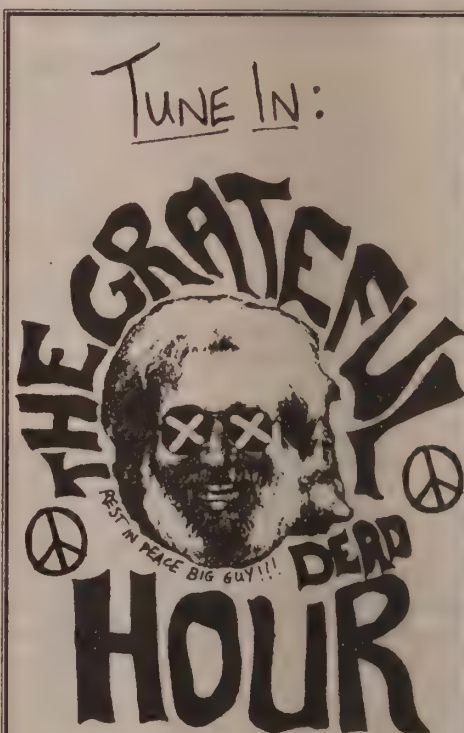
Except for *Fushitsusha*, these folks might just be the best band in the contemporary Japanese psych scene (don't laugh! There are lots of Japanese psych bands). They fuse heavy guitar wig outs with primitive oscillating electronics and stunning, alien vocals to create a truly unique sound. Some nice mellow, spacey stuff on this record also, more so than on their first cd (self titled, also on the PSF label). The whole cd is amazing, but "Blue Velvet Blues", the 30 minute closing track, is truly a workout of epic proportions, building from a single strummed chord into a blistering slow wail (yeah, it's kinda bluesy I suppose), ending with some of the most intense guitar squall this side of Keiji Haino. It has pretty much floored everyone that I have played it for.

Some places where you might find these releases if you have web access and your local record store can't get 'em:

Eclipse Mailorder - <http://www.eclipse-records.com>

Forced Exposure - <http://www.fe.org>

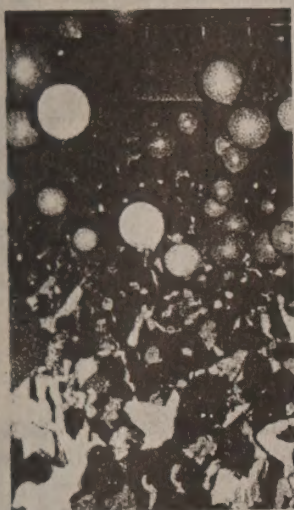
Ajax Mailorder - <http://ajaxrecords.com>



HOSTED BY: KRIS P. HELICOPTER

Jerry may no longer be with us but his unflappable spirit lives on! Check out the Grateful Dead Hour on KDVS 90.3 FM and you'll swear Jerry's whistling a tune right there right behind you, his warm breath teasing the erect hairs on the back of your anxious neck. You smile. It's a hi-five AND a cheap score. Thursdays 6-8 PM, only on KDVS in Davis. Tell your friends!

House and Techno Reviews



by Jonathan Greathouse

2000, this track has undergone remixes by **The Rhythm Masters** and **Derek Dahlarge** and **Deadly Avenger**. The first track is the Rhythm Masters remix. This is a truly great disco-acid-filter-funk accomplishment. With a groove that is unrivaled in comparison to other tracks of this style. The break towards the end is the hook of the track with a vocal snip peeled apart by endless filtering and tweeking into a bubbly 505 riff, then back in to the funky bass line. A n altogether fun and happy track. A definite crowd pleaser! The second track is the original by



Carl Cox.

This is a true funk and disco based track, great sax and funk guitar open it up in to the vocal. Very classy and sassy. On the B side, Derek Dehlarge and Deadly Avenger create a very unique sound in their remix. It is like breaks house and electro all in one. I wouldn't drop it live but an eclectically oriented Dj would love it. The LP overall is diverse in it's sounds and worth picking up. ~8~

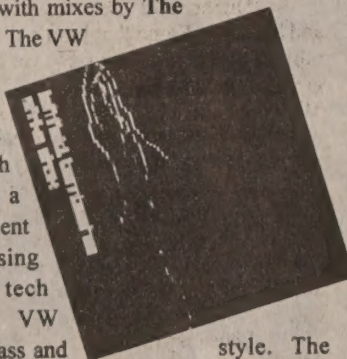
JOEY BELTRAM "Arena" / STX Records / US

Well he is back with a vengeance with this new single. A masterpiece in production the entire way through. This track is even original in it's pressing style. About an inch into it, it breaks on a single track spread for almost an inch. Don't be fooled, the track does not end there. It goes on a swooshing break then right back to stompin heavy. He is still setting the standards, and breaking all the rules of today's sound. This is one hell of a progressive house monster. It is chock full of dope sounds. The bass guitar riff is slap happy, and the horn hits are completely relentless. This will put the crowd into a frenzy for sure! ~10~

LEFTFIELD. BAMBAATAA "Afrika Shox" / Sony / UK

From leftfields album *Rhythm and Stealth*, comes this LP with mixes by **The Jedis** and **VW**. The VW

remix is the A track. It is nothing but slammin tech house. It has a real disco element in it, a surprising route for the tech house genre. VW does it with class and style. The production is cutting edge and unique. The flip side is breaks. "Phat Planet" is not bad and rather cool. It is a new sound which I admire. The mood is a bit more mature than most break beats. It has some nice vocal tweaks and a very ruff and



tuff bass line. The second track on the B side is "Afrika Shox" the Jedis Elastic Bass remix. This is a nice break beat remix, very funky and simple. At 45, it doubles as a pretty dope little drum and bass number. A great combo of tracks. ~9~

DJ JEAN "The Launch" / Mo' Bizz recordings / The Netherlands

All I can say about this track is what I witnessed at Electric Daisy Carnival in L.A. this summer when I first heard it. Imagine the sun just coming up, **Doran** from Rampant records on the decks, and 5,000 screaming people with fists raised to the sky and some with tears in their eyes. This was the scene I saw standing on an adjacent stage. The crowds reaction to this track sparked my curiosity so I went to see what all the commotion was about. Well this house/trance fusion is incredible. With it's distinct and intense melody and accompanying bass line this track will go down in electronic history. The crowd never lies in my eyes. How could 5,000 kids be mistaken? A definite keeper for the collection. There are also remixes out, but the original is still king. ~10~

MOBY "Bodyrock" single / V2 Records / US

Well the original has made it to the big sell-out MTV. This single is a great purchase for the underground Dj wielding mixes from **Olav Basoski**, **Rae** and **Christian**, **Dani Konig** and **Dean Honer**. The Dani Konig mix is deep and pumpy lounge track. The Dean Honer mix misses the boat in my opinion. On the flip side, Olav brings his truly unique style to the plate. This version is non-stop disco madness with the title vocal rockin away. It takes an unexpected turn in the second break when a sick azz break beat drops. It smoothly reconvenes back into the world of disco house. This track will rock your body right! Olav makes his presence felt once again. The last mix is with Rae and Christian. A smooth break beat with flutes and bongos and nice swooshy chords. This version is a ride into lala land. Great production on these two mixes. They save the day with this release. ~9~

ONIONZ, TONY AND DANO "Extreme Measures e.p." / Moody Recordings / US

Well these three masters come together to make an incredible mark in the house scene with this release. "Harvest Moon" is a pounding groovy house track with a strong influence by Tony. This track is so happy, it gives me goose bumps. With the vocal "we gonna get down... we gonna see if we can put a little joy into ya life", it serves up joy on a platter. On the flip side, "Destination Mergatroid" takes you to that place where very few tracks can take you up, up, up. This track is bargin from start to finish, never letting up. Extremely hard driving drums and huge synth on the melody. Watch out for this one. It ends with some cool high wind sounds and a 303 spin which takes you straight to Mergatroid. ~10~

THE FRESH MAKA "I am the Freshmaka" single W/ **Dj Dan** and **D'Still"D** remixes / Moonshine / US

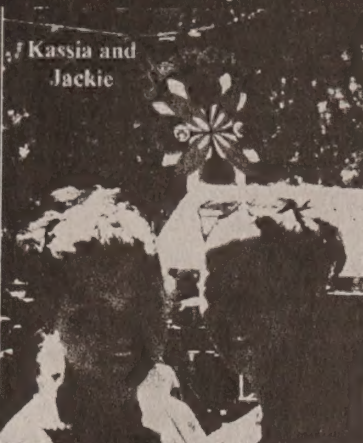
This release has a little something for everyone. Side A has two mixes the first is the original mix. This track is almost too simple and lacks a bit of originality. It's brickbat and playable, but definitely won't bring down the house. The vocals are catchy and very tastefully done on all the mixes. The second track is "The Static Revenger strikes again" remix. This is a stompy funky bass chugger that won't quit. It borders tech-house and is a real pleaser. On the flip side, Dj Dan breaks out of his shell and lays down a very wicked little trip hop remix. The second track on that side is an acid breaks meat big beat remix by D'Still"D, very tasty. The tracks all share the same funky bass line, yet each has it's own feel and mood. The production on all the remixes is actually better than the original. Sad but true. All together this release is a nice add to the collection for any Dj. ~9~

DJ DAN PRESENTS NEEDLE DAMAGE "That zipper track" remixes / Moonshine / US

Another smash hit by the **Speaker Phreakers** (Terry Mullen and Halo). Both the mixes on this release are examples of excellent production. The "Speaker Phreaker mix" is so phat it's on Jenny Craig. This track comes out swinging with a nice little tweekey 303 riff than begins it's never ending build using blurts from the original zipper track. It has a very hard feel with it's scratch samples and beat box plugs. This remix gives the original a run for it's money. Flip it over and the "If You Ear mix" is a great little techno pumper. With some nice vocal snippets and a cowbell bargin all the way through. It is simple but effective. This LP gets my approval. ~9~

CARL COX "Dr. Funk" / Edel records / UK

From it's release on his recent CD Future



Kassia and
Jackie



Bernard Benson



Mona



Riff Raff



Jonathan Greathouse



Hard Hat Mack



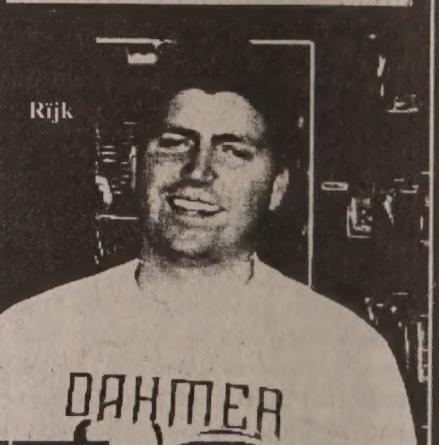
Justin Kable



dr. XeNo



Jackie and DJ Tao



Rijk



Kris P. Helicopter



Rich and Todd



Brian Faulkner

KDVS Y2K SURVIVAL GUIDE



Alright, Y2K is looming around the corner, and it's up to you to prepare – both physically and mentally. “How do I do this?” you ask. Well, we here at KDVS have compiled this handy list of survival tips for the “Y2K savvy” to live by:

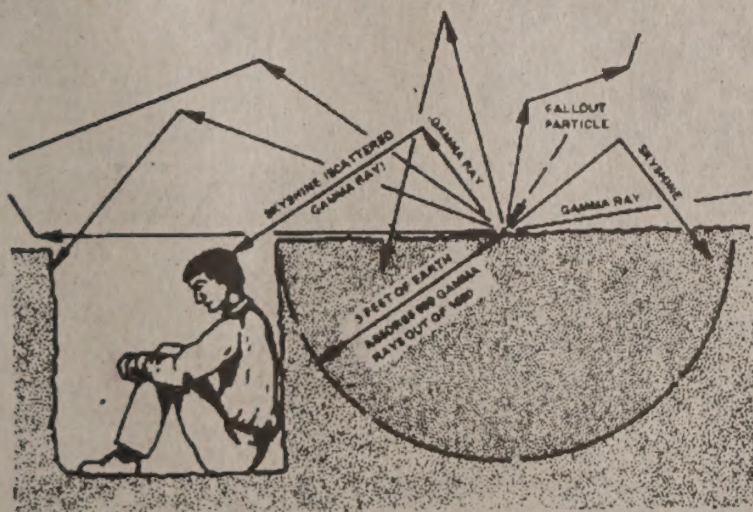
- Try living for a weekend without electricity. You can do this the real way by shutting off the breaker (to prevent cheating) or the easy way by just “pretending.” If you do the latter, you should fine each other for violating the rules.
- Try to evacuate your family to another location (anywhere from a friend or relatives to a motel 100 miles away). Give yourselves 20 minutes to pack. Once you've reached your destination make a list of everything you forgot and then add it to your bug out bag. Once you've settled in at your destination, take a minute to think how you would feel if everything you left behind was destroyed by a fire or if everything below the second floor was damaged or destroyed by a flood. Revise your storage and survival plans accordingly.
- Go for a drive one Saturday in the fall. Pull over in a remote area (if it's safe) and spend the only the

night there with supplies on hand in your car.

- Try eating only your survival foods for a weekend or even a week. This is a good one if you're ready to rotate out some of your food. It also has the added benefit of letting you identify any dishes you can't stand or to realize you need to add some spices and a cook book to your stash.
- If you are stuck in traffic, imagine what you would do if a large earthquake struck. Where would you go? What would you do? (If you're not in an earthquake-prone area, think what you would do if you saw a huge funnel cloud heading towards you.)
- In your work place, think what you would do if an ex-employee returned to work one day a bit drunk



OPINION 78-7208



and verbally abusive. You know he owns guns, but you don't see one on him. How do you react?

- If you're traveling out of town or in any unfamiliar area, think about what you would do if you were stranded due to a breakdown or if the area was suddenly hit by a flash flood. What would you do to increase your chance of survival?
- You're in a convenience store picking up milk and as you turn around from the cooler, you see a man holding a gun on the cashier. What do you do?
- Lastly, but most importantly, start recording all your favorite shows on KDVS, and make sure you have a walkman or portable radio, with a stockpile of fresh batteries. This way, even if KDVS becomes a Y2K casualty, you'll have something to drown out the voices in your head as you sit in your bunker going insane.

KDVS

90.3

FM

"I neither speak nor understand
any folk languages. I am a
thoughtless, corporate slave."

everyone should have a

MANIFESTO!

KDVS, 90.3 FM is a
freeform, non-
commercial, community
run radio station
broadcasting from Davis,
California. We strive to
provide an alternative to
corporate media bullshit,
particularly by offering a
programming context
through which the
cultural achievements
and the social concerns
of the otherwise
underrepresented may
best be appreciated.

"I feel I have mismanaged my life. I
have been neglectful of the things
which are truly important. I have no
culture to speak of."

Don't let it happen to you!